

THE EAST ANGLIAN CATHEDRALS: A STUDY OF ROMANESQUE.

By J. L. BALL, Director of the Birmingham Municipal School of Architecture.

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THE study of ancient architecture,—if I may preface our subject for this evening by a few general remarks,—is a necessary part of the modern architect's training, and on a suitable occasion it would not be difficult to give many reasons why this is so. It is useless to ask whether architecture cannot be produced spontaneously, irrespective of examples, as at the beginning of things, countless centuries ago. The primitive ages are far in the past, we are creatures of the present which moulds and fashions us, the influences of our own time are as the air we breathe. As well expect in advanced life to recover the sentiments of childhood as in this modern world to get back to the artlessness of primæval architecture. Artlessness belongs only to the infancy of art, and if we substitute ignorance for it we may certainly get some sort of originality, but not architecture, not art; art, within historic times, being always a consistent progress from achieved results, in which originality, spontaneity, invention, play the part of agents. And as we cannot return to the unconditioned state of mind of primitive ages, free from conventions yet unformed, so too we cannot keep from our minds the influence of modern conditions,—conditions often retarding and stupefying,—which are continually pressing in upon us on every side. We are all sophisticated, the young man just beginning the study of his art is already prepossessed, the uncomely modern

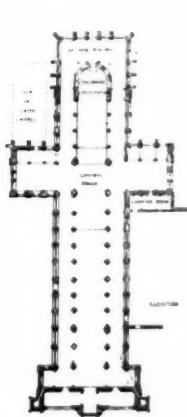
street, the suburban villa, have set a mark on him. From these hostile or unfavourable influences if there is to be any escape it must be by acts of the will, by the deliberate exercise of choice; and how shall we choose unless we are familiar with the better, the best? The secret of art is caught as though by contagion, transmitted from one to another, from one age to another, not indirectly by books or photographs or the like, but directly by its own potent influence. The divine spark can be kindled in us only by personal contact with the noblest works of past ages. No species of affectation is so transparent as the affectation of complete originality.

Yet the study of ancient architecture has not always led to satisfactory results, it has tended sometimes to make men scholarly antiquaries rather than architects, cramping, not developing, the inventive instincts; so that we have had from it much restoration, many reproductions, some wonderful forgeries, much dull mechanical copying, but little real gain to architecture. Well, these ancient works of art, so full of promise to us of inspiration and teaching, may perhaps have been studied in not quite the best way, in not quite the right spirit;—from books and photographs and drawings more than from themselves, looked at in casual and vacant mood rather than with intent and pointed effort of comprehension, sketched more than studied, approached it may be with no better purpose than furtive copying. And the remedy is to be found not in giving up these studies but in improving the method of them; trying to learn from ancient art for its own sake, to experience its high influence, and not going to it merely to find subjects for sketching, or useful models for imitation. We cannot now afford time to consider, even casually, the right way of studying ancient architecture, but two suggestions may be made. First, our studies, to be really fruitful, ought to be comparative; not limited by the fashion of the moment or by personal preferences to this or that phase of architecture, but widely eclectic;—eclectic, that is to say, in the sense of drawing experiences from every source available to us, rejecting none, exalting none too absolutely;—and aiming always at accurate understanding first, and only as that is attained proceeding to analyse and compare. All those faults of pedantry, revivalism, copying, and the like, are very much the result of a prejudiced limitation of one's studies to a special school of architecture, as though that only were orthodox; and the opposite principle, of looking at all architecture alike as possessing some virtue, some valuable property, for us, is likely to prove invigorating and healthful. To perceive accurately in each kind of architecture its special qualities or attributes should be the aim of our studies, and our education will become complete in proportion to the number and variety of such perceptions.

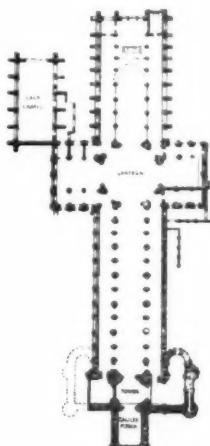
And the second suggestion is that we have too much accustomed ourselves to rely on sketching, and on elaborate measured drawing, too little on exact observation and the trained memory. Drawing is useful, but we abuse it. The best way of studying a work of architecture is to look at it: not in an idle unheeding loitering way, but with all one's faculties of observation keenly alert, the attention quick and penetrating, the senses at full tension, the memory active. Two hours of such study,—and more should not be attempted at a stretch,—is worth whole days spent in measuring some fascinating detail. To train ourselves in the habit of attentive observation, and in the habit of remembering what we see, how great a gain! more valuable to us than many sketch books. What we draw and measure is ours only to copy; what we remember becomes part of ourselves, it passes into the mind, we assimilate it, and make it our own. It may be said that memory is not to be trusted, that it loses much, and often fails us altogether; perhaps if we had trained it from the first we should have less reason for distrust. But the best-trained memory is after all imperfect, it will not retain everything; and so much the better! for its action is selective, it keeps just those things which we are specially fitted to receive and to retain, discarding the rest as lumber. We *ought* only to remember what fits our minds, what we can turn to use, all else is an encumbrance.

And, for a more subtle reason too, imperfect memory is to be preferred to accurate drawing, because where memory fails invention begins, the inventive faculty is summoned to make good the deficiencies of memory; and surely to bring out the inventive power is the principal end of education. With the sketch book before us we blankly copy; with memory only to rely on we find this and that forgotten, and so are forced upon invention. If any student will try this principle of study in his next excursion, drawing little, but training his powers of accurate observation and sight memory, he will not gain the Pugin Scholarship it is true, but he will find in enlarged knowledge and developed faculty a compensation for that misfortune.

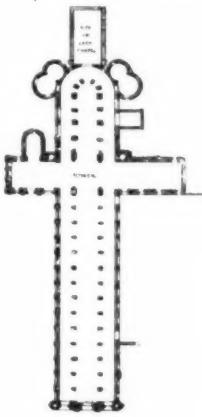
The three East Anglian cathedrals of Peterborough, Ely and Norwich, situated at no great distance from each other in the broad fen-land, built at nearly the same time, and



PETERBOROUGH



ELY



NORWICH

belonging obviously to the same *school*, ought always to be studied together, and as it were, side by side. They form a group of unsurpassed interest, which exhibits the Romanesque art of the twelfth century at one of its highest moments, the three cathedrals mutually illustrating and explaining one another, by the strong likeness between them. So marked is the likeness that features wanting in one member of the group may be surmised from the others, and the full intention of the Romanesque artists, in its majestic unity, may be apprehended by the student. Thus the west front of Ely enables us to form some conjecture of what may possibly have been intended at Norwich and Peterborough; the apsidal choirs of Peterborough and Norwich suggest the lost choir of Ely; while Norwich, alone of the three, has preserved for all later time its original Romanesque lantern and crossing. And though each has its own special charm of style, its inimitable quality, its genius, the three cathedrals gain by being studied together in a group, their general resemblance deepening the interest of their stately aspects, and of their varied fortunes.

Begun in the last years of the eleventh century, and continued during the greater part of the twelfth,—that century of astonishing architectural productiveness,—as the churches of Benedictine monasteries, the three cathedrals were built with the same noble amplitude of plan, their original similarity being now disguised by subsequent enlargements, rebuildings, and alterations. The eastern arms, or presbyteries, were smaller than became usual in the following

centuries, and terminated in the traditional Romanesque apses, which remain, much altered, at Peterborough and Norwich. The transepts project considerably according to the English custom, and the crossings were marked by low lantern towers, covered perhaps with conical or pyramidal roofs of timber and lead. These towers have been rebuilt in later times at Ely and Peterborough; at Norwich the tower remains, the original roof replaced by a lofty spire of stone. Owing to the shortness of the eastern arms the monastic choirs extended under the lantern towers and two or three bays into the naves, and were enclosed with screens. The naves are of great length, and all probably were intended to be terminated at the west end, as those of Ely and Peterborough are, by a western transept, forming internally a sort of wide ante-church or narthex, and externally a vast screen with porches and towers. No Lady-chapel appears in the original churches; one was added at Norwich in the thirteenth century in the usual eastward position, of which nothing remains except the doorway. At Peterborough in the thirteenth century, and at Ely in the fourteenth, Lady-chapels were built eastward of the north transept; that at Peterborough has been utterly destroyed; that at Ely remains, shorn indeed of half its glory, but still a lovely and fascinating work, perhaps the best known and most admired part of the cathedral. Of other additions, and of the innumerable rebuildings and alterations, there is no need on this occasion to speak. Still less need is there to rehearse the sad familiar tale of wanton mutilation and neglect; or of those more recent injuries, only a little short of destruction, wrought by the restorer. Our purpose this evening is not archaeology but architecture.

And, however it may be elsewhere, there can be no question that here at least, in these East Anglian cathedrals, the architecture of the twelfth century is supreme, unmatched. In all three we find many noble works of the succeeding Gothic centuries;—the great portico at Peterborough, the galilee and presbytery at Ely, of the thirteenth century; the lantern tower and Lady-chapel at Ely, the vaulted ceilings at Norwich, of the fourteenth century; choir-chapels and chantries of the fifteenth century;—all works of high imaginative distinction. Wonderful works of architecture! full of the alert life and swarming fancies of those ages of genius. But here, in this austere presence, these lovely things seem to be of but secondary importance, not rivalling but enhancing and supporting the solemn hieratic pre-eminence of the Romanesque. In all strictly *architectonic* qualities, qualities, that is to say, which are neither sculptural nor pictorial, but which belong to architecture essentially, and as its peculiar attributes,—broad and vast design, magnificence of proportion, profound structural expressiveness,—in all such qualities the architecture of the twelfth century is unsurpassed. The severe genius of the Romanesque is satisfied with the play of these primal qualities, and does not depend on any mere accessories. The world of natural life is almost excluded from the work of these artists of the twelfth century, and the forms of their infrequent sculptures seem to reflect little of its beauty. They give us none of the lovely embroidery of flowers and leaves and living things which covers the walls of the Lady-chapel at Ely, but only abstract architectural forms, and cold geometrical patterning; yet their work fills us with a sense of power, of slow-moving elemental force, such as we associate with the larger processes of nature, with the slow growth of the oak, the movement of the tides, the alternation of light and darkness. It is by this feeling of simple primæval energy in it that the work of the Romanesque artists holds us, and its strong vitality needs no reinforcement from the life of nature.

And yet the expression of power in architecture, of sublimity or grandeur, is not always, or for its own sake alone, attractive; it may be arrogant or menacing, or again it may be the accident of mere size and bulk, as often in the grim bare keeps of castles, and in military architecture generally. To fix one's attention solely on the element of power expressed in the architecture of the East Anglian cathedrals would be to miss its true charm,—the blending in it of refinement with strength, the tranquil grace of those massive forms

which might so easily have been grotesque and uncouth, the decorum, the sedate maturity of style. The artists of the twelfth century were not the men to be satisfied with mere heaviness, mere material, they were deliberate and expert artists, confident in their art, working on a great tradition, seekers after an ideal of severe beauty. Across the ascetic intensity of their mood comes at times something of that light fancifulness which we more often associate with the youth of art than with its serious prime; seen here and there in these cathedrals in strange galleries and intricate arcadings and cunning interlacements, in the spiral pillars at Norwich, in such delightful places as the *Chapel of S. Catharine* at Ely; seen too everywhere throughout in a certain grace of line, a massive refinement in the proportions.



CHOIR, PETERBOROUGH CATHEDRAL, LOOKING EAST.

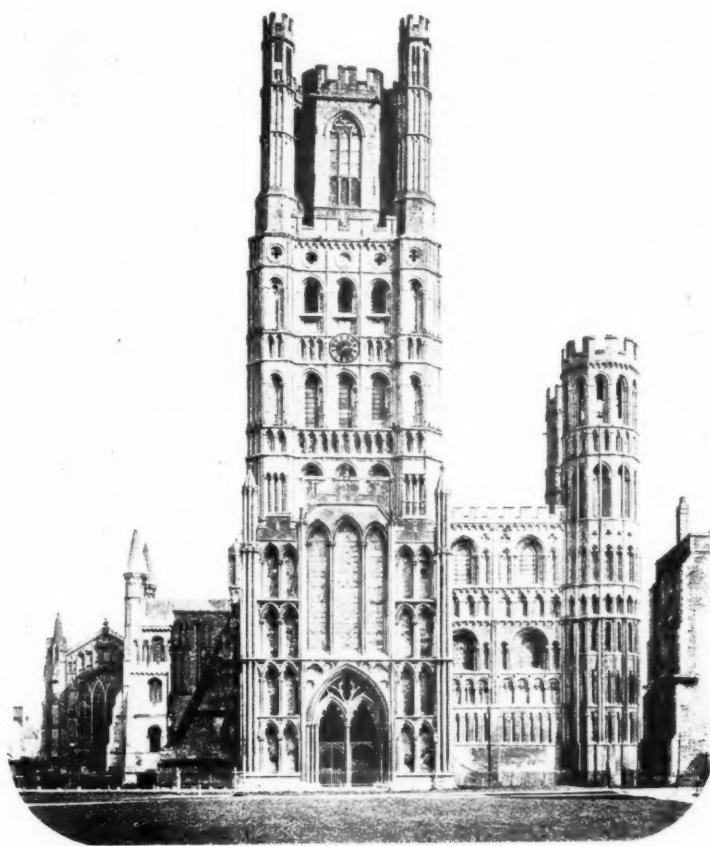
"Art," says Pater, "addresses not pure sense, still less the pure intellect, but the imaginative reason through the senses." So in its primary aspect architecture is an appeal to the aesthetic sense,—a form defined against the sky, a group of forms defined one against another, a pattern curiously woven of lines and surfaces, of spaces and reliefs, of projection and recession, of light upon dark and dark upon light. The special sensuous charm of architecture is in this deft arrangement of material, in the progressive defining of form, the elucidation of it from mere shapeless mass; the forms themselves first delighting the sense, and in that way only becoming the medium of whatever more intimate expression may lie in the designer's mood. This definition, this arranging, whether of masses or of particulars, is in fact nothing else than proportion,—the making what is naturally formless into something ordered and rhythmic, as though all the chaotic and discordant elements of it had been

caught up into one perfect pattern or image. And as proportional achievement is in the nature of acquired or increased faculty, so it tends always to harden into a system, and to become the formal tradition of a school; proportion thus being in reality almost equivalent to *style* in architecture, whether by style we discriminate between one school and another, or between different examples of the same school; the strictly essential attributes of style lying much more in proportion than in ornamental details. Here in East Anglia, in these Romanesque cathedrals, whose architecture is so robustly self-reliant, so sparing of ornament, so independent of merely decorative accessories, we feel, as we seldom can with equal assurance, how little architecture need rely on wealth of sculpture or costliness of material for its most enduring beauty, how much on proportion. The student will find his interest in noting and comparing these proportions, if perchance he may penetrate a little into their secret;—the delicate and subtle difference, for example, in the handling of elements so nearly the same which gives to each of the three naves its own recognisable physiognomy, its peculiar cast of expression; or again, that general proportional system which distinguishes the cathedrals as a group, which marks too their affinity with such churches as *Winchester*, *L'Abbaye aux Hommes*, and *Cîteisy*, and through these with a widely extended family of Romanesque. And he will note too with what mastery, in the architecture of the twelfth century, the sense of proportion is carried into all the subordinate parts of the work, so that nothing in it seems superfluous, or misplaced, or isolated; but all lines, contours, patterns even, are made essential, and contributory to the expression of structure, as though they were indispensable to the creative scheme. The whole design is thus charged with meaning, and wrought into a noble unity and simplicity, becoming vital, nervous, as the work of true artists always is, impressing us everywhere with a delightful sense of "organic fitness,"—to borrow Mr. Lethaby's fine phrase,—of purpose decisively achieved.

All the various interests of proportion concentrate in the great galleries, the division of the internal height into three nearly equal parts; a notable characteristic of this group of cathedrals, which from the first strikes the imagination, and remains always fixed in the memory. It is well known of course that the Romanesque architects allowed a wide freedom in the design of the triforium stage, making it sometimes as small as possible, sometimes larger, and so through all varieties of proportion until in these churches and some others it becomes equal, or nearly equal, in height and importance, to the aisle arcade. This repetition of *motif*, this representation of the same forms with varied incidents at different heights, produces a wonderfully delicate and harmonious effect, arch rising above arch in long undulations, the light penetrating at three several altitudes. Familiar to us as the East Anglian cathedrals may be, we look up always with the same surprise to those high unfenced galleries, as though they were set apart for choirs of angelic visitants, bending over in winged security,—as in some quaint early *Adoration* or *Gloria*,—desiring to look into the mystery of the Faith.

The exterior architecture of Peterborough, Ely, and Norwich has the same distinction, but not quite the same attractive grace and charm, as the interior; it suffers much more from incompleteness, and from the constant re-touchings and alterations of later times. And even if we could see it complete, according to the original intention, we should probably find it somewhat cold and stern of countenance, as though the feeling which prompted the bare exteriors of the early Christian basilicas of Rome still lingered in the twelfth century. The difficulty which Wren experienced in S. Paul's, of binding together interior and exterior in organic unity, is not peculiar to him or to that Renaissance architecture of his, the same difficulty confronted the Romanesque architects, and confronts the architects of every age. To make the outward congruous with the inward, according to the logic of art, to reconcile the logic of art to the logic of facts, so that both aspects, outward and inward, shall be equally

true, equally significant of structural idea; this is the central problem of all great architecture, seldom quite solved, demanding indeed for full accomplishment a certain rare fortune which was denied to the East Anglian architects of the twelfth century. Nevertheless, when seen as a whole at a little distance, as was perhaps intended, these great Romanesque minsters must have given an aspect of grand and still solemnity which now we can catch only imperfect glimpses of, in chance moments, or under some strange effect of light. Ely, finished as we may even now conceive it, secluded in its precinct, and unmarred by the changes of six hundred years, must surely have been a fair vision, its great outlines rising majestically



ELY CATHEDRAL, WEST FRONT.

above the level fen-land, the sunlight shining on its long walls and arcaded towers. But it is in the design of the west fronts that the Romanesque genius, usually so reticent, so indifferent to the world, breaks out into a full triumphal strain. All the resources of mediaeval art were concentrated on the west fronts, both in the Romanesque period and in the Gothic, insomuch that from sheer costliness many of them were never finished, or finished only in a makeshift sort of way. Of the three East Anglian cathedrals the west front of

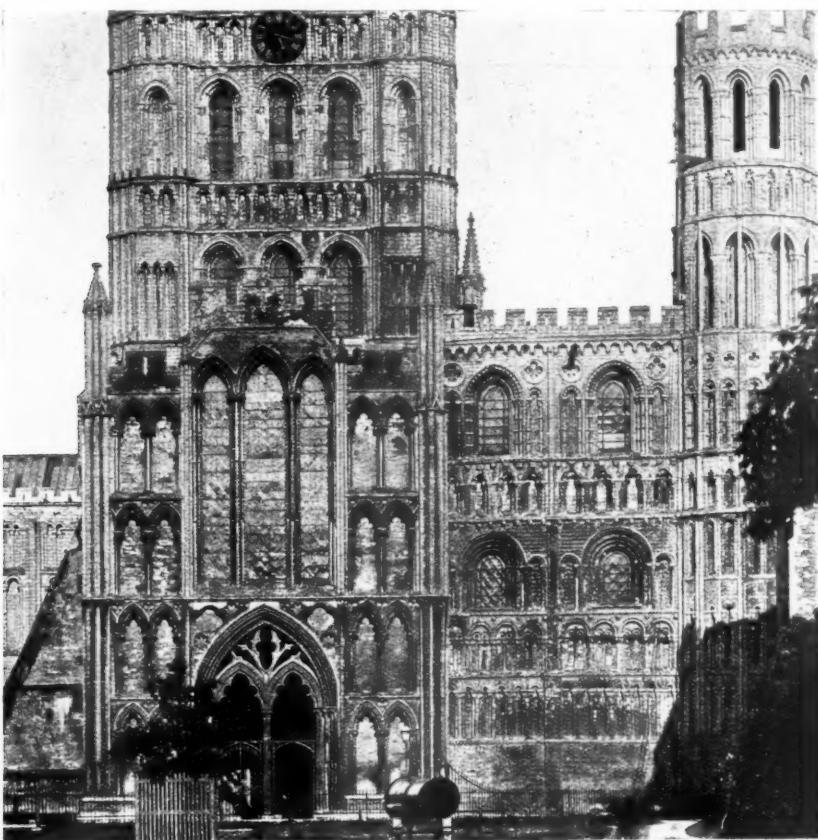
Norwich was not completed in the twelfth century, and only scanty fragments are now incorporated in the fifteenth century front, a poor work spoilt by the restorers; at Peterborough the celebrated west front is a Romanesque design built in the new Gothic manner of the thirteenth century; at Ely alone we see the actual west front of the twelfth century artists, incomplete it is true, and much altered, but complete enough to fill us with infinite regret for its incompleteness. To watch this front illuminated by the evening light as one sits on the green before the episcopal palace,—what a lesson in grand form, and in the expression of structure! Judged by architectonic qualities alone, not even the marble façades of Italy can be matched with this grey *torso*.

The mention of Peterborough calls up at once the memory of its famous west front, a work of the Gothic thirteenth century, but with Romanesque elements in it too, felt rather than actually seen; felt most perhaps in the great sombre arches, in the narrower central arch, in the stages of arcading, in the clustered piers taking the place of Gothic buttresses;—as though some twelfth century model, preserved in the archives of the monastery, had imposed a certain constraint. The Romanesque influence is there, yet in spite of it we feel, as we feel also in the galilee and presbytery of Ely, how immense the architectural revolution of the thirteenth century really was, the essential difference between Romanesque and Gothic lying not so much in this or that detail, the Arabian arch or the Roman, as in a profound change of spirit. The pointed arch whether a variation or a structural expedient had long been known, and to fix our attention only on developments of detail is to lose sight of those distinctions in art which are real, trenchant, and abiding; details being always carried forward, in epochs of change, as so much common property. The new architecture was much more than a transition from one set of forms to another, it was the inauguration of a new era, bringing with it an air of youth and of spring mornings, a wonderful brightness and sharpness as of the sunshine and keen winds of spring, a fresh delight in all forms of beautiful life, stems of plants and sprouting leaves and buds, human faces, and quick vivid creatures delicately grotesque. Perhaps even the Renaissance was not a more sudden or more serious innovation, for indeed something of the spirit of the Renaissance is already here in the thirteenth century, manifesting itself by a joy in life and all created things and in the beauty of the world.

Of this new art the west front of Peterborough is a fine scenic example, made singular perhaps by Romanesque influences, and by an enigmatical, half-freakish, character in it; so that it belongs to a select class of mediaeval works which, owing to something exceptional in their motive, stand a little apart from the main tradition, and form no school; yet which, by their singularity, and by an almost personal note in them, are the more attractive. For a true appreciation of this unique work and its changeful beauty one must see it under many varieties of circumstance;—with the cloud shadows chasing one another across it; in the flush of stormy sunsets; by twilight, when the dim vast porches seem haunted by all the weird imaginations of the middle ages. Or again what a vision of it that is from the opposite side of the market-place! the crowd of spires and gables rising, delicate and dream-like, high above the houses of the town.

Let us pause a little on these west fronts to consider an important principle which they illustrate, the principle of frontal design, what Professor Loewy calls the "Law of Frontality." It is the mistake of much art criticism to assume that architecture can be designed in angular perspective, a mistake that comes from confusing design with drawing,—the mental image with the graphic representation of it,—as though they were the same thing; whereas in all true design, whether of a brooch or of a cathedral, the image must first be formed and realised,—*visualised*, so to speak,—in the mind before it can be drawn, drawing without previous mental realisation being either empty and meaningless, or mere copying. And effects of angular perspective in architecture are to be regarded as accidental, valuable perhaps to the sketcher and

the seeker after the picturesque but not to the architect; architecture being always best apprehended, as it must have been imagined, when seen in its broadest and most comprehensive aspect, in full front. The law of design in architecture illustrated by these west fronts, illustrated more or less by every front of a mediæval building,—the governing law,—is *centrality*, not the oblique view counting but the front view, each face of a building being mentally conceived in its full-fronted aspect, irrespective of any other; the mediæval artists caring not at all



ELY CATHEDRAL: WEST FRONT

about angular effects, or the difficulties of transition from one front to another. Angular effects were not intended to be *seen*; so that while the building was undoubtedly conceived as a whole in relation to outline and mass, yet in detail each front or facet of it presented itself independent and entire in the artist's mind, and was intended to be seen exclusively or principally in that way, as a noble screen or background to the drama of life, the approaches and subordinate buildings being arranged to emphasize the separation of front from front. And so in architecture, and perhaps in Romanesque and Gothic architecture most distinctly, we trace the same law which Julius Lange has laid down for all primitive sculpture, and which Loewy has analysed so critically in his *Nature in Greek Art*,—the law of *Frontality*,—the law of mind

by virtue of which any object is necessarily conceived in one front aspect only. "We cannot," says Loewy, "imagine simultaneously various images, and the various views of one object are really various images;"—secondary aspects of the same image being obtained by special and subsequent acts of the imagination. For the full exposition of the law of Frontality,—so simple yet so illuminating!—the student is referred to Professor Loewy's book just mentioned. It is enough for our present purpose to remark that architecture conforms to the same law of artistic production as the other arts. And not only so, it has also its special corollary to the law of Frontality, what may be called the law of Approach, which again finds some

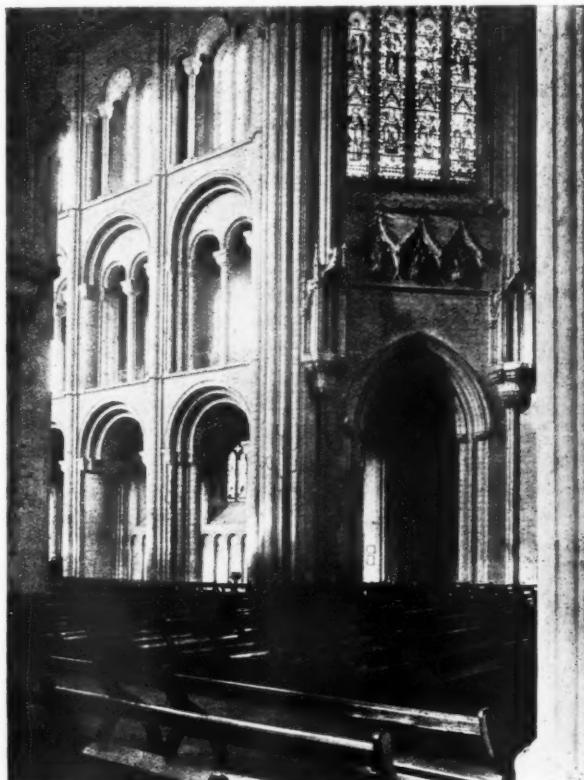


CHOIR, NORWICH CATHEDRAL, LOOKING EAST

of its most striking illustrations in Romanesque and Gothic architecture. We note the special elaboration of the west fronts, their costliness and splendour, and in some cases,—the great city cathedrals of France for instance,—a similar elaboration of the transept fronts, where these also are intended for approaches; the mediaeval artist delighting thus to concentrate his skill, as every artist does, upon the critical point, to place his art where it will produce a sudden and sure effect, and wisely neglecting less conspicuous aspects for the sake of an impressive magnificence in this. Here then in the law of Frontality, and in its complement the law of Approach, we catch a glimpse of the method of Romanesque and later Gothic design. First,

a stately outline seen from afar in the unreality of distance; then, as the pilgrims to the holy House drew nearer, a vast mysterious presence, half-seen or secluded, caught sight of only in casual moments, in the windings of narrow streets; until, all at once, at a sudden turning, the great west front stood before them, majestic with towers and sacred imagery.

Suppose a modern student of architecture were to bring up a design somewhat resembling the west front of Ely, covered all over with a net-work of arcades,—he would probably be reproved for disregarding simplicity, and exhorted to fix his mind on the broad effect of plain wall surface. The great artists of the twelfth century were troubled with no such scruple. Penetrated by a native instinct of art, and inheriting a grand tradition, they knew that simplicity is not the same thing as bareness, is indeed quite compatible with elaboration, even with intricacy. And they were not interested in wall-building for its own sake,—perhaps were not specially good builders of walls,—taking little pleasure in the monotony of grey stone which in East Anglia could be relieved by no chequer-work of colour or charm of texture. The Romanesque architects here, as in all places, and with any materials, were in a supreme sense arch-builders, possessing by tradition an unrivalled knowledge, a deep intimate apprehension, of the qualities of the semi-circular arch, delighting in arched construction and in the artistic expression of it. And it is characteristic of them that they use the arch not merely as an expedient to bridge over a space, but for its own beauty's sake, for purposes which are wholly the purposes of art; so that in their greatest works, works in which their art attains to full achievement, we are given the impression not of wall-building with arches formed here and there, but of a structure entirely of arches and their supports, one above another in long succession,—wall-surfaces figuring in the design principally as a background or filling to the arched construction. This sentiment of arch-building is deeply rooted, as every one knows, in all Romanesque art; the conception of architecture as arched, the delight in the structural expression of the arch, and in its aesthetic beauty, being distinctive of it always, from the point where it emerges from the early Roman basilicas. In these,—in S. Clemente, S. Lorenzo, Sta. Agnese,—the arch is for the most part timid and inexpressive, used either as a structural necessity, or in the Roman way, as an accessory to the column and architrave; and the long history of the Romanesque may be



ELY: NORTH SIDE OF NAVE.

summed up as the gradual rise of the arch to supreme place in architecture, with a consequent decline of the column's principality.

So it is by their unique faculty for arch-building, for interpreting the qualities of arched construction, that the Romanesque artists of the twelfth century affect us with a special impression of pleasure. Here, in East Anglia, the arch is always the semi-circle, the old Roman form; which in the sequence of arcading has a peculiar aesthetic value, delightful always in its abstract grace of line, its simplicity of proportion, in the unbroken unity of its ascending and descending curves, in its susceptibility to fine gradation of light and shadow. But the arch is nothing apart from its supports,—arch-building being always a problem of stability, of equilibrium. Long experience had made the properties of the semi-circular arch, the incidence of its lateral pressure, familiar to the twelfth-century builders, and they solved the problem of stability by sheer massiveness of supports, without the aid of buttresses, avoiding in this way any interference with the broad light which they loved to see play over their rippling arcades. The pilasters and clustered piers and string courses, so marked in Romanesque work always, have no constructive importance, but their aesthetic value is immense, a design of arches always needing definite vertical and horizontal lines, a strong rectangular framework, to give the emphasis of stability. And we may note too in the East Anglian cathedrals how the architectural value of the arch, its importance and artistic expressiveness, are enhanced by the system of recessing, by forming it in several distinct *orders*, concentrically, one within another; a fine invention of the Romanesque period, bringing to the severe Roman model a new beauty, complex and variable. In his excellent *Gothic Architecture in England* Mr. Bond will have it that this recessing of the orders of the arch,—of so great aesthetic value to Romanesque,—had its origin in a "bit of engineering," in the expediency of economising the wooden centering. His remarks on the subject are valuable and worthy of the student's attention. No doubt there were difficulties of the kind suggested, but surely Mr. Bond in this instance attaches an exaggerated importance to them. If an arch-centering could be made for a thickness of two feet,—and this is admitted,—could it not have been made for a thickness of six feet, supposing such a thickness to have been really wished? We do not often find the mediæval builders willing to spoil work for small economies, and since they built arches in recessed orders we may be certain that they preferred them so. Before and probably long after the Norman conquest the English were wood-builders, and to men accustomed to build houses, churches, ships, carriages, of wood, the centering for the great arches of Peterborough must have been no very formidable task. It is certainly true, as Mr. Bond says, that the circular saw and the use of mechanical power were unknown in the twelfth century, but the two-handed saw is surely an implement of great antiquity. Is it likely that a wealthy society, as the Benedictine order was, would begin the works of an important church without providing a saw-pit and sawyers?

I have said that it is as arch-builders, as possessing the secret of architectural expression by means of arched construction, that the Romanesque architects have a special interest for us. Can we discover in what their peculiar excellence consists, detect the quality in their work which marks it off from other arched construction? The semi-circular arch is common enough, think for a moment of the modern use of it by railway engineers,—Brunel and the like,—often on a grand scale and with very noble effect. And then, with work of this sort in your mind, look again attentively at the great arcades of the East Anglian cathedrals, noting the variableness, the pliancy, the spontaneous and unstudied changefulness of the arches, no two of them following precisely the same curve, but all as though modified and guided by the action of some secret law. It is the quality thus given to it that distinguishes Romanesque work from other arched construction,—the sense of *flexibility*, of the elasticity of structure. Rigidity and flexibility, either may be expressed in architecture, different schools indicating these

opposite qualities in different degrees, according to the sentiment of their art. And with the artist's unconcern for mere exactness, an unconcern as far removed as possible from want of skill, the Romanesque architects give to their work the expression of flexibility by a naïve confidence in the facts of arched construction, allowing the actual flexibility of building,—which every builder knows, but which modern builders always strive to conceal,—allowing this natural, inevitable, elasticity to have its way, to appear openly and without reserve in the work.

To understand how this might be we must remember the conditions under which Romanesque architecture was done. So many great churches were being projected that it became necessary quite early in the period to break away from the traditional basilican type of plan, and to devise some other which would permit churches to be built a part at a time, bit by bit, as opportunity served. And so for this reason among others the plan of building in bays, or compartments, came to be adopted, each bay a complete cell, structurally independent and self-supporting, one cell after another being added at intervals until the plan was complete. The East Anglian cathedrals were building during the greater part of the twelfth century, not as entire structures, but one or two bays being finished at a time. In the present age for a cathedral such as Ely the builders would need to provide centering for all the arches simultaneously; in the twelfth century,—and it is here that Mr. Bond's argument is so valuable,—one well-made piece of centering might very easily serve for whole arcades. Think for a moment of the masons at work on a bay of Ely cathedral in the middle of the century: the time for building in the year is short, they are eager to be done, one arch has been built up on the centering, the spandrels are filled, and experience has taught the builders that now the centering may safely be removed and set up again for the arch opposite or the arch above. Romanesque masonry is of rather small stones, with wide joints of mortar, and the arches are not bonded as the later Gothic arches are, each subdivision being an independent unit, strong enough for its own work, the idea of simple constructors always being to avoid complications. The walls are of a coarse concrete of lime and rubble between stone casings, the Roman tradition of building, which lasted to the end of the Romanesque period. And we ought not to forget that mortar in ancient times had qualities quite different from the qualities of modern mortar. In the present day mortar is usually made of hydraulic lime with a larger amount of sand, its virtues being hardness, incompressibility, and quick setting. Ancient mortar was made of common stone lime with equal sand, and possibly with a small quantity of some kind of grease in it, its properties being plasticity, adhesiveness, elasticity, and extremely slow setting. In modern building the centering is seldom removed until some time after the whole weight has been placed on the arches, yet even these arches, built with cement or quick setting mortar and bonded, nearly always show some effect of compression. Assuming then that in the twelfth century it was customary to remove the centering from arches at the earliest moment, and duly considering the points just indicated, can we not understand that the arches would naturally, inevitably, and without injury to the fabric, assume just the variety of form which we actually find in them?

Similar reflections on the circumstances of ancient building may afford some clue to other puzzling irregularities in it besides this inequality of the arches, irregularities which are not explained by time or accident, subsidence of foundations, and the like causes. The builders of the twelfth century were no bunglers, their work is studied, well-contrived, masterly, the free handling of dexterous craftsmen; and the inaccuracies we see in it are not,—as so often in modern building,—mere stupid intolerable blunders, but an essential part of its charm, the temper of the artist in it, impatient of dull accuracy and the tedium of mechanical repetition. Unconscious of art-theories, and guided only by an intense sensibility to beauty of form, the Romanesque artists achieved, through this freedom of handling, precisely the same result

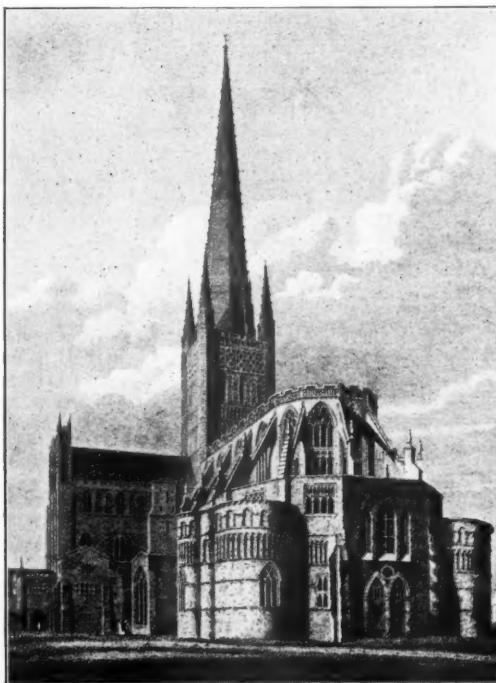
which in Greek architecture was reached by an elaborate system of calculated refinements, the softening away of the hard realism, the prosaic actuality, of geometrical form, which in inferior architecture tends always to give the effect of a built diagram or piece of solid geometry. And this idealising of harsh form, so vital to architecture, is the work here of temperament, not of conscious purpose; of temperament aided by the conditions of the age. As we study the East Anglian cathedrals we feel more and more the conviction that all this was done quickly, in hot haste, in a sort of fury or noble impatience,—the impatience which every true craftsman knows to have done with his work, to realise it and put it away from him. These rounds and hollows, these chevrons and lozenges, were smitten out of the stone by men who had in them something of Michelangelo's hot temper. It is a common mistake to attribute the excellence of mediæval building to its slow progress, as though the work itself had been done slowly; whereas no first-rate hand-work is ever done slowly but always with swift decision in the actual doing of it. These great minsters after a hundred years were still unfinished, but there were long intervals when building was suspended by lack of money, the only economy known to mediæval builders being not to build when they could no longer build well. There were periods of total inactivity, and we must remember too the great importance of agriculture in the twelfth century, most of those engaged in the building being also tenants of the monastery, and much occupied with their farms. If we add to all this the familiar delays of climate and difficulties of transport we shall come to the conclusion that the time for building in any one year was short, and that the work must have been done quickly if it was to be done at all. Slowly these great monuments of religion grew towards perfection, yet swiftly in the actual workmanship; and the fire of the workers' temper still glows in their stones.

One often hears the Romanesque in England spoken of as "Norman," and certainly the East Anglian cathedrals, works of Norman architects, Norman master-masons, and closely resembling many churches in Normandy, may be called Norman in a local political sense. But all English architecture in the twelfth century was not exclusively Norman, the buildings of the Cistercian monks, to take one example, show the influence of southern types. These local schools of Romanesque,—Norman, Burgundian, Rhenish, and the like,—possess indeed a many-sided interest for us in their diversities, in the differences due to race, climate, local material, local feeling, which we find in them. But such differences are after all superficial, and what is most important for us to note just now is the constitutional unity,—unity of idea, of spirit,—which is maintained through all these local variations; for it is this steadfast unity of sentiment amid outward changes which gives to Romanesque art the character peculiarly distinctive of it,—its catholicity. The epithet "Christian" as opposed to "Pagan" art, which Pugin claimed for Gothic, is much more appropriate to Romanesque. Both in origin and in its main purpose it is religious art, the symbol during eight hundred years of the Catholic faith, identified with the Western Church as closely as Byzantine art is identified with the Eastern. The mission of Romanesque architecture, the unique purpose which gives consistency to all its varieties and experiments, was to find for the Catholic Church its true *form*, to give a fitting embodiment of the great ideal. When, after the edicts of Constantine, the Christian society at Rome began to build churches, instinct and an austere contempt forbade the imitation of heathen temples, and no authoritative model existed of what the Christian church should be. In those early Roman churches, named from a resemblance to the secular basilicas, we perceive even now a discontent, a distaste of the splendours of an architecture associated with the monstrous sins of the ancient world. The new faith was felt not as a change from one religion to another but as something profoundly different and new,—a "new life,"—which needed to find expression in new forms of art, in a new architecture, solemn, undefiled, and separate. And working through many centuries more or less consciously to this end Romanesque art achieved it, and fixed for all succeeding ages the outward type of the Christian

Church. A breath of life passed over those antique forms, stiff with the decrepitude of a thousand years.

And so, from working on the Church's external habit or vesture, Romanesque art comes also to reflect something of its spirit. It is possible that the Divine Revelation may include within it many minor revelations, such as the power and dignity of the Church, and it may very well be that religious art is one of these minor revelations. Romanesque architecture is essentially religious art, not alone by reason of ecclesiastical purpose, of dedication to the service of religion, but because it expresses, so far as architecture can, some aspects of the religious life;—its serenity, its exaltation, its changeless sabbath, perhaps too its weariness. There is always about the Romanesque an air of mystic isolation, an aloofness from the common ways of life; we do not look to see reflected in it the secular conflict; its mood is tranquil, contemplative, the untroubled peace of those who have renounced the world.

Here in East Anglia it is very evident that we have travelled far from those early basilicas of Rome, yet the architecture is still Roman, Romance, Romanesque; and the monks of Peterborough could believe that their church was following the model of that which had been raised centuries before over the place of S. Peter's martyrdom. In the cathedrals of the twelfth century we see Romanesque architecture at the moment of its fullest achievement, in its vigorous prime, in the maturity of its genius; and it was thus, knowing no decadence, that it suddenly passed. These great works of a world wholly unlike ours appeal perennially to the heart and the imagination, and they have many lessons for us. Perhaps the most valuable lesson we can learn from them is the impossibility of reproducing them.



NORWICH CATHEDRAL: EAST END, 1816.
From Britton's *Cathedral Antiquities*.

JOHN THORPE AND ROLAND STICKLES, AND ARCHITECTURAL
DRAWINGS OF THEIR TIMES.

By HARRY SIRR [F.]

"Kirby hall wherof I laid ye first stone ao 1570."

THE oft-repeated inscription from a drawing in the Soane Collection is not very illuminating even read in conjunction with other notes on some of the plans, but it became a text upon which, in a sense, a conjectural history of John Thorpe's skill in architecture was founded in bygone years. All the work attributed to him is now not seriously believed to have had its origin in plans which seemed to have come from his brain and to support the whole story. The extreme is reached when the entire story is sometimes dismissed as a fable which Walpole perhaps originated when the drawings came as novelties before him. The memorandum surely needs accounting for; with the circumstances under which the first stone was laid unrecorded it is an uncertain guide to Thorpe's age and employment. The earliest date of a drawing is 1560, the latest 1621, excepting those of Henry VII.'s Chapel and the Somerset Place of the day (1546-49). Extracts that have been cited instancing John Thorpe's employment in land agent's and surveyor's work connected with Royal property in the reigns of Elizabeth and James I. date from 1590 to 1611, but all the plans are not thereby accounted for. Another extract may be quoted in full from the *Architectural Dictionary* "of importance as conveying the fact of father and son and their place of residence. 'Coat of arms, azure a star or between three crescents argent, belonged to the abbot of Tame whose name was Thorpe, and now borne of master John Thorpe of the parish of Saint Martins in the field, my especiall friend, and excellent geometricalian and surveiour, whom the rather I remember, because he is not only learned and ingenuous himselfe, but a furtherer and favorer of all excellency whatsoeuer, of whom our age findeth too few;—and lastly, the aforesnamed master John Thorpe his sonne, to whom I can in words never bee sufficiently thankefull'; PEACHAM, *The Gentleman's Exercise*, &c., 8vo. (1st edit., 1612), 1634, p. 162."

This brief restatement of what has hitherto been reported or known leaves much to be discovered, and the need of further information is apparent from interesting discussions reported in the JOURNAL.*

It seemed to me, therefore, that it might not

* JOURNAL R.I.B.A., 3rd Series, Vol. I. pp. 463, 507, 522; *Ibid.* Vol. XVI. p. 67.

be amiss if a fresh start were made at investigation, with full acknowledgment of previous research and acceptance of identity held as established by the references hitherto cited. Endeavouring to establish the earliest mention of the Thorpes' location in the metropolis it appeared important to know positively whether—so early as 1612, Peacham in his first edition testified—they were living in St. Martin's-in-the-Fields (strictly speaking outside London), or, whether the testimony originated in the 1634 edition of Peacham's book.

I have had the good fortune to come across evidence independent of Peacham establishing residence in St. Martin's-in-the-Fields twenty years before the early edition mentioned in the *Dictionary*. An entry in the Harleian Society volume for 1887 furnishes particulars of a marriage licence issued in the London diocese, 17th August 1592, the parties being John Thorpe, of St. Martin's-in-the-Fields, Middlesex, gentleman, and Rebecca Greene, also of St. Martin's-in-the-Fields, spinster, daughter of Simon Greene of the same parish, woodmonger. It was an easy matter to turn to another publication of the Society, *The Registers of St. Martin's-in-the-Fields*, and here the marriage of "Joannes Thorpe and Rebecca Greene" is recorded under date of 15th September 1592, the earliest entry of several under the surname. Some of children, under baptisms and burials, refer almost certainly to issue of the marriage. The burial of Rebecca Thorpe under date 7th April 1617 probably refers to the wife. Besides these there is the burial entry of "Joh'nes Thropes" in 1618 (May 23) discovered by Mr. Wyatt Papworth, who cited evidence in confirmation of a suspicion that Thorpe and Thropes were the same name, but without further comment.† Should it prove relevant to either of the Thorpes under consideration, it might be concluded that the younger survived, thus possibly accounting for the latest dated plan of 1621.

The quotation from Peacham's *Gentleman's Exercise*, 1612, accords with the text in another book entitled *Graphice*, 1612. The latter is an enlarged edition of *The Art of Drawing*, also by Peacham, published in 1606 without mention of Thorpe's name. It is noticeable that before Thorpe's son is referred to, Peacham (1612) particularly acknowledges obligations to other prominent parishioners, instancing Master

† TRANSACTIONS R.I.B.A., Vol. VI. N.S. p. 113.

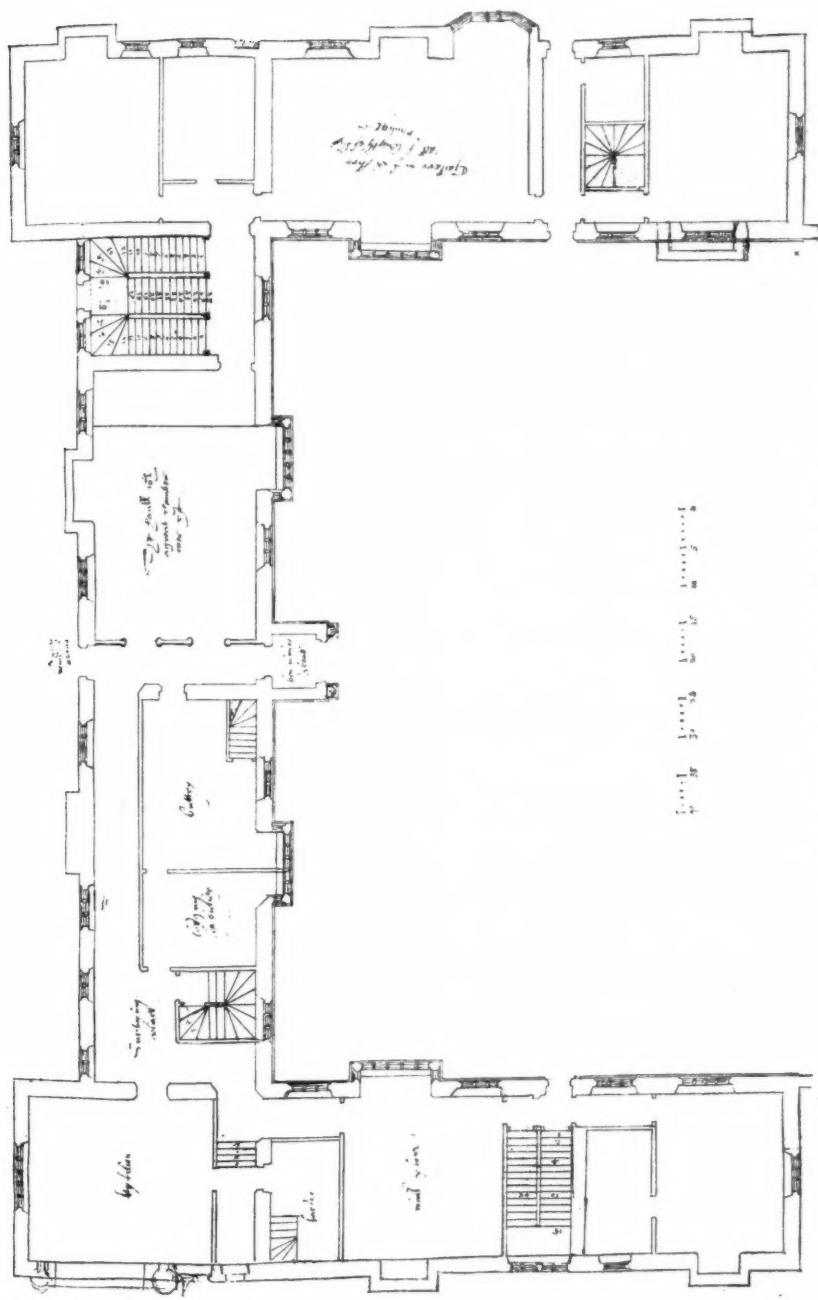


FIG. 1.—THORPE'S PLAN OF HOUSE FOR HENRY STICKLES.
(From the collection of Thorpe's Drawings in the Same Museum.)

Simon Greene, evidently the father-in-law described in the marriage entry, who according to Peacham (1612) was "Purveyor of His Majesty's Stable." Peacham's own prefatory matter is followed on a fresh page by Latin verses subscribed in larger type "Joannes Thorpe," consequently his reference to a correction required "in my Latine verses at the beginning" when introducing a few errata at the close of the book is somewhat puzzling.*

As fresh matter intervenes between mention of father and son and there is no allusion to the occupation or employment of the latter, he may

one man: it is mere conjecture that the son was also concerned. Most likely he followed his father's calling, and this has been somewhat taken for granted. If Peacham taught him he had an accomplished tutor (who after taking his degree had been sometime a schoolmaster), mathematician, student of heraldry, musical composer, foreign traveller, and author of many works. He could also paint, draw, and engrave portraits and landscape.

The registers do not help with a clue to the age of either Thorpe; there is only one baptism (28th January 1601) of a *John Thorpe* recorded,

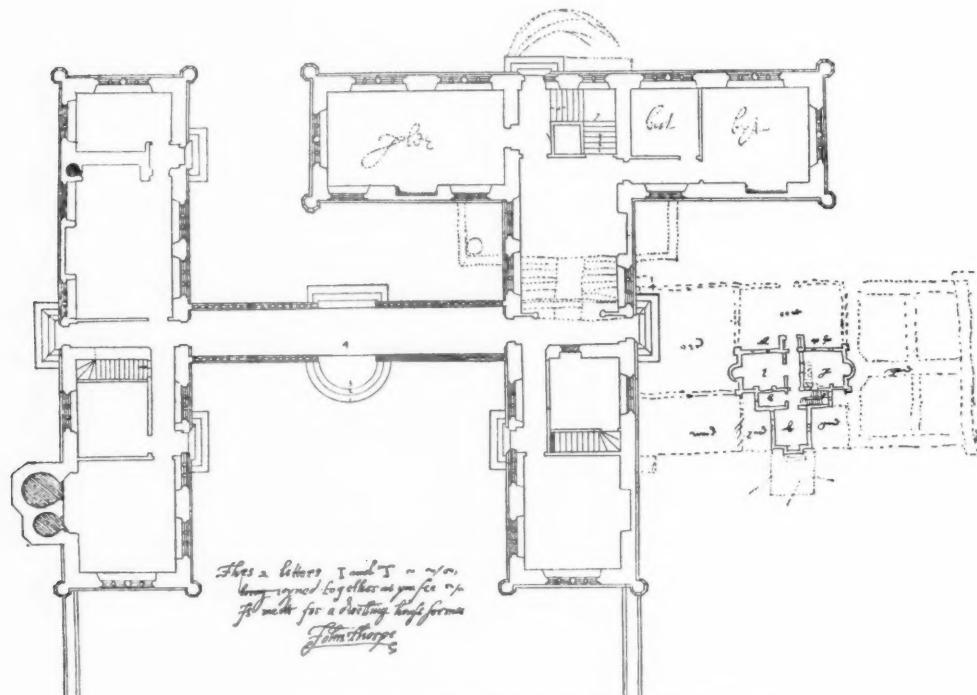


FIG. 2.—GROUND PLAN OF HOUSE FOR JOHN THORPE, FORMING THE LETTERS J T.

[The dotted lines are drawn in pencil on the original.]

Reproduced from *Architecture of the Renaissance in England*. [J. Alfred Gotch, F.S.A.]

have been still a student and in some degree one of Peacham's pupils. It is a reasonable conclusion that all the drawings and work attributed to John Thorpe, the surveyor and geometrician, on account of known dates could not have been the work of

* *The Compleat Gentleman*, 1622 (Peacham), may also be cited as giving similar information to that quoted in the *Architectural Dictionary*. However, the references after 1612 are not conclusive evidence that both Thorpes were living subsequent to that date. The text was redistributed to suit pagination in subsequent works, but we cannot be quite sure that it was re-edited.

and a burial entry (26th March 1602) possibly disposes of this John; the marriage entry might refer to either father or son. And so, presumably, might Sir Henry Neville's recommendation of the Clerk of Her Majesty's Works in the letter from Paris in 1600, of which I furnished the *précis*.† There are drawings of Paris buildings dated 1600, as well as a plan of a house for Sir Henry Neville, in the collection of Thorpe's drawings (fig. 1). The collection also includes the well-known plan of

† JOURNAL R.I.B.A., 21st January 1911, p. 207.

a house "John Thorpe" meant for himself, certainly whimsical but, it may be concluded, his own invention (fig. 2). A careful copy amongst the drawings and papers left to the British Museum by William Burges, A.R.A., is an evidence of a very learned architect's interest. Presupposing that it was actually built, the official catalogue entry also implies (upon what authority does not appear) that the house was probably in Wiltshire. If so, it would suggest retirement from town. Instances from authentic Wiltshire records of the mere name would be useless unless it can be identified.

The Grant of 36 Henry VIII., 1545, previously instanced could scarcely refer to the elder Thorpe as I suggested. To hold tenure as indicated he must have been at least twenty-one years old; thus in 1612 his age would have been at least eighty-eight, and likely to have been acknowledged by Peacham. The Grant, however, might prove useful for tracing Thorpe kinsmen or forbears possibly in connection with the earliest drawings. A pedigree, it will be remembered, has been of real service in determining the individuality of the Smithsons.*

Really, an endeavour should be made to discover John Thorpe's will if it is desired to bring to light everything which can be known about his occupation and his son. The P.C.C. index searched from 1612 if necessary to 1640 (at a venture) might include the wills of both. These would determine years of death and other details, and it would be of interest to see whether the style "architect" is used in either case. Attested copies on record in the JOURNAL would be of value. The year 1618 or 1619 would best be first settled, and the spelling Thropes not overlooked should Thorpe be undiscoverable. The Northamptonshire Visitation of 1564 does not include "Thorpe," but "Thorpe of King's Cliff" is recorded in the 1618-19 Visitation, without arms, and "John Thorpe of London" comes in a likely position for identification. The London or Middlesex Visitations would be likely to give information. The coat blazoned by Peacham, it will be noticed, is a good one; an illustration supplied is well engraved (1612).

No mention whatever has been found of John Thorpe in the manuscripts at Rushton Hall, which consist of the correspondence and other papers of Sir Thomas Tresham. They go on pretty steadily from 1576 to November 1605, and throw much light upon Sir Thomas Tresham's building operations. His own written directions specifying the selection and working of stone, and descriptions, for example of the subterranean entry to the kitchen for Lyveden New Building, show knowledge and ability to contrive of which a professional architect might be proud. Read

and pondered over, and re-read, the papers strengthen conviction that the controlling mastermind was that of the exemplary owner who patiently bore repeated and successive imprisonments and other troubles during the period the works were in progress. With one exception, there is no clue to the identity of the individuals who prepared plans and elevations of any buildings

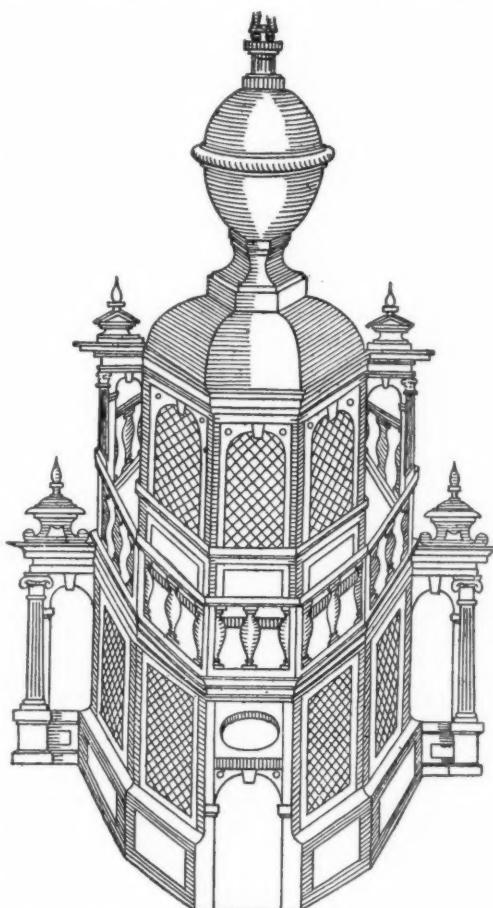


FIG. 3.—RUSHTON, NORTHANTS: VIEW OF THE HAWKFIELD LOUNGE.
Reproduced from Report on the Tresham Papers. Mrs. S. C. Lomas.

which he had so well in hand. It is noticeable that Sir Thomas personally instructed his steward how to draw the perimeter or "circuytte" of the garden platt at the New Building, and gave directions for the terrace and alleys, with fit arbours, ascents and passages, to be made "as in the platt I will demonstrate." These directions were given on 9th October 1597.

* JOURNAL R.I.B.A., 3rd Series, Vol. XVI., p. 140.

A letter to Sir Thomas from A. Downes dated 26th April from "Trinity College," and almost certainly of the year 1590, commences: "I have not be unmindful, since your man's being here, to provide you of two meet men, to serve both your needs. I named one Mr. Fletcher to you before of Caius College for the mathematics, he is ready to come at any time, when you will, if your work be such as he can skill of. Marry, if it be architecture, he doubteth he shall not be so well able to deal with it, anything else he dare undertake, pertaining to that art, therefore he would have you to send him word, what your work is, and when you would have him to come.

in overseeing the workmen. Without mention of the year, but under date 10th January, Roland "Stickles" writes "to his master Sir Thomas Tresome*" at Rushden,—"Right worshipful, my humble duty remembered. I have made the ordnance (*sic*) according to your request and have made them by the symmetry or measure agreeing with the Doricke architrave, frieze and cornice. The enriching of the friezes, I refer that unto you and the workmen, and so I betake your worship unto the Almighty, who send you a merry new year in Jesus Christ." The letter endorsed "Stickles' moulds for building" plainly shows that Sir Thomas had something of skilled assistance beyond mere draughtsmanship.

The foundation of the Hawkfield Lodge at Rushton was laid on Tuesday, 2nd August 1596. A good deal of the stone had been already prepared, and in the autumn of 1597 the masons wholly finished their work for that year by "coping the walls and righting up the pendant stone." Though no remains now exist of the lodge, two plans and an elevation amongst the Rushton papers can be clearly identified from the steward's notes (figs. 3, 4, 5). The initials on the plan marked "Foundations" are those of Roland Stickles; there can scarcely be doubt that the plans were prepared by him or his father, for probably Roland was the son whose attainments Richard Stickles set forth in the letter to Sir Robert Cecil, dated 20th August 1600, which I quoted in the JOURNAL from the *Hatfield Papers*.†

There are no memoranda of any kind by which it can be determined by whom the actual plans were made for:—

1. Rothwell Market House, the first date in regard to which is the agreement with William Grombald, "freemason," 2nd July 1578; the building, it appears, was completed, and with stone from Sir Christopher Hatton's pit.

2. The Triangular Lodge the building of which from the beginning to the end can be followed, stage by stage, in the steward's account books 1593-97, noting progress with the utmost detail.

3. Rushton Hall, where a good deal of work was being done 1595-96.

He is, I can assure you, one of the cunningest we have in that faculty." Sir Thomas was then imprisoned at Ely, but he appears to have left soon afterwards for Hoxton, near town, where his stay was lengthened, and there is no further mention of Fletcher.

In 1604, Sir Thomas states that he intends to resume building operations in March, apparently meaning March 1605-6, with special reference to Lyveden Old Building, thus breaking a pause in his building operations, probably the outcome of his son's folly in the Earl of Essex's insurrection. He tells his steward that John Slynn (his "keeper" at Lyveden) and Roland Stickles are to assist

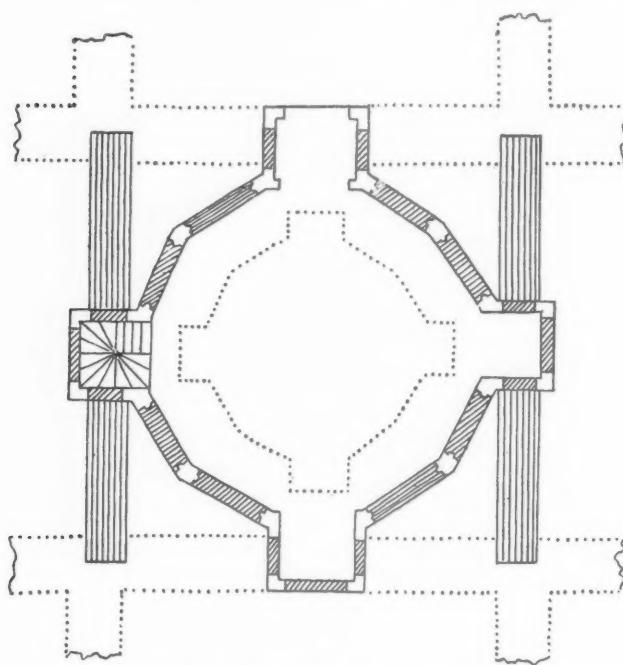


FIG. 1.—THE HAWKFIELD LODGE—GROUND PLAN.

* Sir Thomas invariably spelt his name Tresame.

† JOURNAL R.I.B.A., 21st Jan. 1911, p. 207.

4. Lyveden New Building, for which payments begin to be regularly entered to the Grombalds in 1596, and concerning which Sir Thomas wrote from prison at Ely to Slynne in October 1597 a long detailed letter.

5. Lyveden Old Building, no reference to which is found until 1604, when Sir Thomas intended to resume building operations and gave specific directions.

The only trace of a plan appears to be a neat diagram of the bay in the north arm of the New Building, with a note of its measurements.

The contract for Rothwell Market House includes items of masons' work which are to be executed according to "the plott," in one instance according to a plott already drawn by Grombold and shown to Sir Thomas. A payment is recorded to Parris, who was employed on the more elaborate and delicate carving, at a higher rate of pay than the best masons (but often paid by piece work) "for working the six gole end square stones att the Connegerie Lodge, as for drawyng sundry platts and workinge a payre of arms for the Hawkfield Lodge."

For the schemes of emblems and such like elaboration I think it is clear that Sir Thomas was responsible. There is no guide to the method by which his design or intention was conveyed beyond written description, and, doubtless, oral suggestions, nor to the source from which masons were enabled to prepare platts necessary for contract or executing work. That there were general plans is a conclusion which seems irresistible. With so much work on hand, besides many other cares and anxieties, even supposing Sir Thomas could have produced them with facility in geometrical fashion, it is natural that he should have availed himself of assistance, and being a man of clear ideas with great knowledge, that he should have been able to get the work carried out in conformity with his views. The masons were expert craftsmen, as witness the Grombolds; here then assistance came readily in the matter of certain details, and as it appears from his directions, under his guidance.

The Hawkfield Lodge drawings indicate sufficient *motif*. Until experience showed, perhaps there would have seemed no need to supply enlargements or further suggestion for superior workmen accustomed by tradition to interpret, the chief of whom could depict features and carving to

express the representation desired in material. The masons would naturally have contrived windows, bays, and other external features from small scale plans and elevations to agreed dimensions, but moulded work of cornices and other foreign detail with which they were unfamiliar called for the supply of details if, in any sense, the spirit was to be expressed. And no doubt Sir Thomas soon discovered this; it is clear that he desired and took steps to ensure that certain classic detail should be interpreted

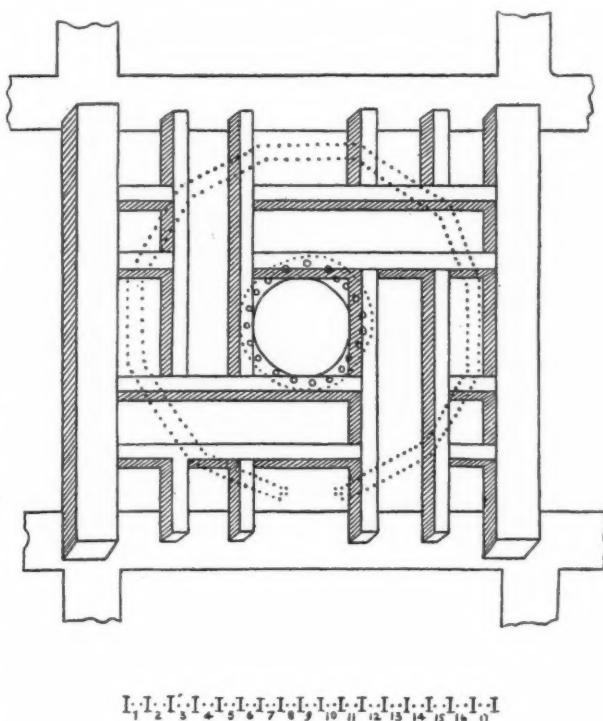


FIG. 5.—THE HAWKFIELD LODGE—FOUNDATIONS.

according to module, or founded upon correct example. It may be worth recalling that the Smithson collection includes details made in this period of severe transition; details for features which in other instances contemporary records prove to have been the subject of contract with tradesmen who themselves prepared drawings to elucidate their agreements.

Had any been found, of themselves delineations or sketches by Sir Thomas Tresham would most likely have given a poor idea of the considerable share he had in the production of building and

architectural work clearly shown, however, by his letters. Still, it is evident that he collaborated and secured professional assistance, whether of individuals who then were styled "architects" is doubtful. If they were competent and practical there seems no good reason why they should be denied the title which there is good reason for bestowing upon Sir Thomas Tresham. Stickles seems to have been qualified, but as yet, I believe, we have no evidence that Thorpe drew plans which were carried into execution, and his connection with any of Sir Thomas Tresham's buildings is not established. That no plans of work attributed to him have been discovered is disappointing.

A letter from the *Loseley Papers* may be of interest, showing that Burghley attempted a drawing but was glad to be relieved :

Sr,

This other daie at my being at Guilford, when I vewed the Friorie theare, I made a rude trick thereof, in a manner of a platt wth mine own hand, at wth time a servant of yo^r or Mr Wolleis beinge present, and being a mason, as I remember, he offered him to mak the same more parfitlie, and to bringe or send y^r to mee since wth time, havige not herd from the partie nor knowinge whoe he is, I hertelye praye youe to inquir for him, and if the platt be made by him to send yt to mee, or yf yt be not done to cause him to hasten yt, for that I find her Ma^{re} to continue her good purpose to bestowe som cost thear. And so I command mee hertelie to youe. From the Cort at Cowdraie this xvijth of August, 1591.

Yo^r yearie loving friend,

W. Burghley.

I pray you cause y^r height of a spryng to be taken of water being in a corn-field, under a hedge north-east fro^r y^r Freary house.

Finally, an extract from the *Paston Letters*, with the commentary for what it is worth :

This letter, though not subscribed, is no doubt from John Paston to some person unknown. * * * We give the passage respecting the effigy as a curious notice of the state of art in England at the time, having one artist to make the drawing, and another to carve it:—"Sir, I pray you that * * * ye will remember my brother's stone, so that it might be made ere I come again, and that it be cleanly wrought. It is told me that the man at Saint Bride's is no cleanly portraier, therefore I would fain it might be portrayed by some other man, and he to grave it up." It has no date, but must have been written in 1479-80.

Paston Letters with Fenn's notes, Ramsay's Edition, MDCCXL, Vol. II. p. 163. (Gairdner gives original spelling.)

This refers to the special work of the sepulchral monument. Of the century preceding the period that has been considered, if the commentary is sound, it is just an instance of a proposal, and the writer did not hesitate to make it, that a superior mason (or sculptor) should have a drawing from another hand with the object of ensuring a good result. Little surprise, apart from this, if craftsmen were supplied with details a century later when foreign styles were attempted.

The drawings for the new lodge (probably a garden house) "in the Hawkfield" at Rushton having been brought to notice in the foregoing account (and reproduced from the Report), further information which Mrs. S. C. Lomas collected from the Rushton Hall manuscripts will be of interest. The diameter of the lodge was only 17 feet, and it appears to have had no chimney. The roof was vaulted and supported by a central pier; many entries concern the "grete pier" or "canted pillar." Six trees were "spent" for lintols "eache carrynge almost a fote square, and in length 14 or 16 fete." The entries chiefly relate to working and setting of "coynes and jawnes"—occasionally by the many window openings and angles. Later, the parapet, ribstones for the "vaute," springers, archstones and "chaptrells" are noticed, together with an architrave, frieze, and cornice for the pier. Three doorways are referred to, two with date stones, the other with the Tresham Arms carved by Parris; other freemasons' work was done by the Tyrrolls, a family of masons. The name of the family employed on other work is spelt either Grombald or Grombok.

Briefly, the investigation now brought to a close discovers :—

A. John Thorpe was located in the parish of St. Martin's-in-the-Fields in 1592, a date much earlier than hitherto cited.

B. Peacham's reference to two Thorpes, father and son, is first recorded in 1612, but the Christian name and occupation of the younger are left at any rate in doubt; besides, it is impossible at present otherwise to distinguish them, and we must continue to speak simply of John Thorpe.

C. A Mr. Thorpe held an official position, clerk of her Majesty's works—probably John; if so, John was not merely a draughtsman and recording surveyor, as sometimes thought.

D. Sir Henry Neville, for whom Thorpe presumably planned the house drawn (fig. 1), recommended Mr. Thorpe, in 1600, for promotion in England. Sir Henry was then Elizabeth's Ambassador in Paris, significant when considering Thorpe's drawings of Paris buildings dated 1600, &c.

E. Contrary to expectation, there is no reference whatever to Thorpe in Sir Thomas Tresham's manuscripts at Rushton Hall, whereas—

F. Another person—Roland Stickles (almost certainly referred to in the letter amongst the *Hatfield Papers* quoted by me in the JOURNAL, 21st January 1911)—comes to light in regard to the supervision of building work and the preparation of working drawings; further, one of three small scale drawings (fig. 5) bears his initials.

G. As might be supposed, Sir Thomas Tresham's Papers throw much light upon buildings erected; they strengthen a view, not always accepted, that drawings necessary for the execution of work were by no means invariably made by the craftsman.

LINCOLN MINSTER.

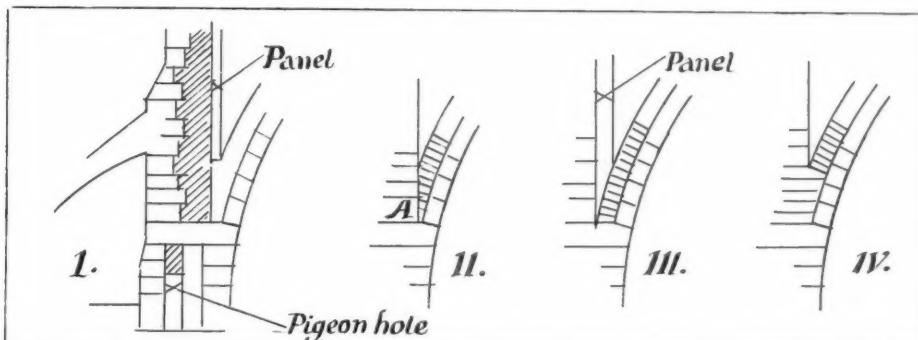
From Sir CHARLES NICHOLSON, Bart. [F.]—

In common with other readers of the JOURNAL I have been greatly interested in Mr. Bond's conjectures with regard to St. Hugh's choir. With considerable diffidence I venture a few observations on the subject.

First of all, it is difficult to believe that either St. Hugh or Geoffrey Dunoyer would have been content with timber roofing. Had not the Norman nave of Lincoln been vaulted already? Then the chapel of Witham Charterhouse, St. Hugh's old home, is vaulted, and St. Hugh must have known the new works at Wells, where vaults were projected, if not built, in his time. Again, with Durham to the north of him and Canterbury to the south, it is very unlikely that so progressive a builder as Dunoyer, working for a wealthy diocese ruled by one of the most influential

were altered and the arches across the triforium added at the same time. But if this was so the panic caused by the fall of the tower must have been short-lived, for the nave is one of the lightest buildings in this country, and in this respect surpasses all contemporary works of its size.

The two pieces of evidence on which Mr. Bond's theory is based are the small openings under the clerestory windows, which may be called for brevity the "pigeon-holes," and the recesses in the vault pockets, which we will call the "panels." Now the facts do not quite fit in with Mr. Bond's restoration. He considers the outer plane of the clerestory windows to be St. Hugh's work; but then the "pigeon-holes" do not centre with the clerestory windows; moreover, they are irregular and on different levels, all of which points to the conclusion that they were designed for some utilitarian purpose and not as part of a continuous triforium arcade. As for the



bishops of his time, should have denied himself the pleasure of experimenting in vault construction. Whether he actually built the high vaults at Lincoln is, of course, another matter. Now Lincoln choir is, as Professor Lethaby points out, Canterbury done into English. The ground plan and cross-section, the proportion of the bays, the design of the triforia, the abutment system, the decoration by marble shafts, all go to show that Dunoyer knew Canterbury and had studied it to some purpose.

As regards the double wall arcades: even if we for a moment concede that Dunoyer did not design high vaults, it is morally impossible that he did not mean from the outset to vault his aisles. The two planes of arcading may nevertheless be of different dates: possibly, when the walls were building, the canons, with Lincolnshire caution, thought their architect was taking risks and ordered him to alter his design. Or perhaps the inner plane of the arcades was added after the fall of the tower, when it would have been natural to undertake works of strengthening in all parts of the church. And perhaps the external buttresses

"panels," they only penetrate the wall for a very few inches, as may be seen in one or two places where stones are missing. Furthermore these panels occur on the inner plane of the clerestory, so if we accept Mr. Bond's deductions we must believe the clerestory to have been reconstructed in a zigzag manner, the outer half being renewed at each buttress, the inner half everywhere else. Moreover, if we examine the vertical section taken at the vault springing, the theory propounded by Mr. Bond would require that the new work should have been pieced to the old in the way shown in Sketch 1, which is difficult to believe.

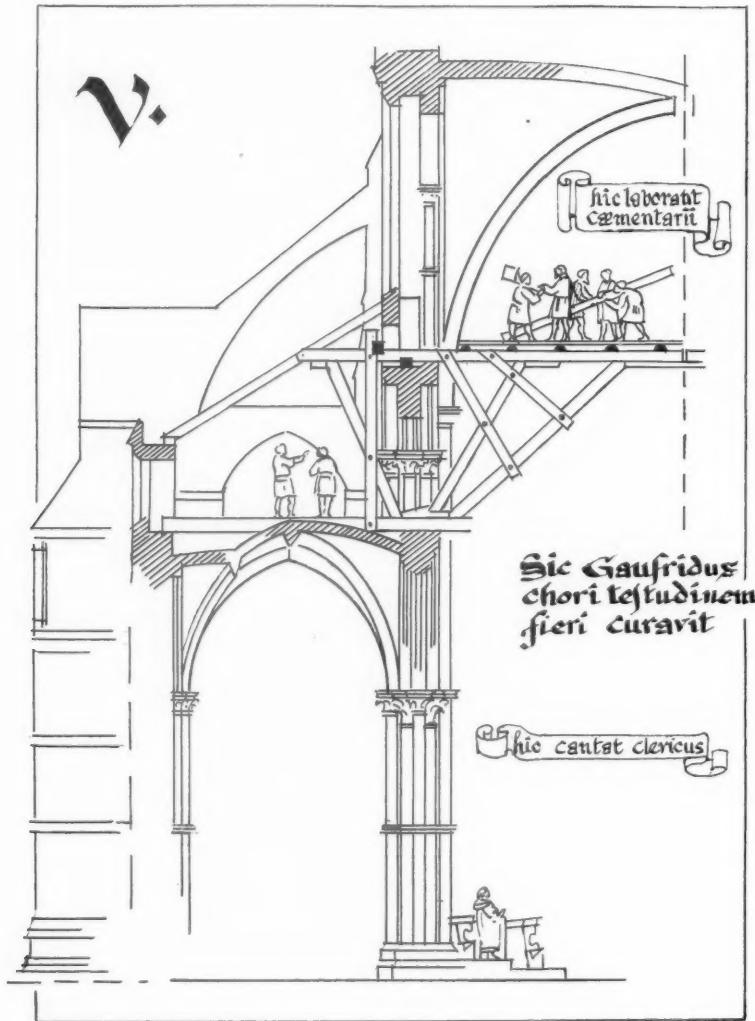
Then the "panels" are not even chamfered, and so can hardly have formed part of the internal plane of a clerestory in so rich a church as Lincoln.

The suggestion that a coupled bay design was necessitated by the difficulty of getting long purlins may be discounted. St. Hugh's roof most likely had no purlins at all, but its rafters and tie beams must have been 40-foot timbers, whereas the bays are only about 21 feet 6 inches centre to centre.

I venture to propose an explanation of the "pigeon-holes" and the "panels" upon the assumption that Dunover planned, even if he did not build, a high vault for St. Hugh's choir.

Taking the "panels" first, it must be remembered that at Lincoln there are four ribs besides the

Sketch 2 it will be seen that if the skewback for the ribs is approximately in line with the inner face of the wall the vault web would have to spring from a pin point or a knife edge at A unless it were engaged in the wall. To commence the construction of the vault web one must have a



wall ribs to each of the vault conoids. I am unable to give exact particulars of the construction of the springers; probably the lintels over the clerestory passage form the skewback for the voussoirs of the ribs. These would not be rebated, but the rubble vault web would rest upon their extrados and upon that of the wall ribs. Referring to

ledge of some kind to build upon, and the "panels" would provide just such a ledge as was required (see Sketch 3). It must be remembered that it would have been unsafe to have built the vault web into a chase in the wall, as the least settlement would cause fractures. But another way of constructing the base of an independent vault

web is to corbel out the first few courses above the skewback for the ribs, and this plan may have been followed in some of the springers, *e.g.*, in the eastern transept, where "panels" do not occur in all the vault pockets (Sketch 4). By the way, none of these pockets are filled up at Lincoln except those under the organ.

Now as to the "pigeon-holes." Assuming that Dunoyer planned the high vaults but did not build them, he would have made provision for the work to be done later on without disturbing the canons in their choir. He could hardly have arranged to suspend a scaffold from the tie beams, but with the aid of the "pigeon-holes" an effective floor could be constructed with light timbers across the whole choir, and above this the masons could build their vault. Such a scaffold could well be formed with 30-foot poles. These would be lashed together at the ends and strutted up from the triforium ledge. Now if these poles simply rested on the floor of the clerestory passage the scaffolding would be much less secure than if their butt ends could be taken through the clerestory sill-walls and there anchored to the triforium rafter-heads (Sketch 5). Each side of the scaffoldings would then be carried on a series of strong cantilevers, and comparatively light scantlings would have been sufficient. The "pigeon-holes" behind the vault springers could not have been intended for cantilevers at right angles to the axis of the church, as these would be in the way of the springers. But they are just in the right place to receive the ends of diagonal braces lashed underneath the main cantilevers. And it is possible that some of the centres for the vault ribs were fixed with the help of these particular "pigeon-holes."

The device suggested would not only enable a cheap scaffold to be constructed for the purpose of building the vault, but would also have been a convenient provision if it were intended to rig a lighter scaffold at any time for the purpose of repairing or painting or whitewashing the vaulting.

And, once again, it is possible that the pigeon-holes were left for the very simple reason that holes are both lighter and cheaper than walling stones. If there were no holes there would be walls here, for the clerestory passage is, as usual, lower than the clerestory window sills, otherwise the windows would be partly masked from the church floor.

Perhaps these theories are more plausible than practical, and I venture no opinion as to the date of the vaulting and the abutments as we now see them in St. Hugh's choir; but it seems worth while to suggest an explanation of the "panels" and the "pigeon-holes" which does not upset all our cherished beliefs about St. Hugh and Geoffrey Dunoyer.

CHARLES A. NICHOLSON [F.]

20th March 1911.

From Mr. JOHN CODD [A.]—

I fully appreciate the elaborate and carefully illustrated papers of Messrs. Bond and Watkins; they are most valuable as bringing together and attempting to solve some of the difficulties which from the absence of documentary evidence attend the history of Lincoln Cathedral. They have done much in setting forth facts upon which surmises may be grounded. May I add a few more comments on their communications printed on pages 301-7 of the JOURNAL?

As regards the "pigeon-holes," Mr. Bond does not quote me quite correctly. After referring to the, I believe, previously accepted view that St. Hugh's work did not extend higher than the stringcourse over the main arcades, I said: "Possibly a temporary clerestory may have been added, with a wood roof over." The pigeon-holes look more like the inner or roof side of window-heads than anything else; they may have been old arches re-used, under a mistaken idea of construction, to reduce the weight over the triforium arches. As has been pointed out, much of that work is by no means carefully built, either externally or internally. These openings are a puzzle. If three such learned archaeologists as J. H. Parker, Sir Charles Anderson, and Canon Venables could make nothing of them, I fear we shall not rede the riddle.

What Mr. Bond, quoting Professor Willis, describes as "somewhat singular" is, in fact, the usual construction of the large churches of France—the clerestory walls carried wholly or in part upon arches springing from the solid piers which divide the bays. There is, as Messrs. Bond and Watkins point out, nothing in common between this method of construction and the so-called pigeon-holes.

The result of my study is that thirteenth-century builders never sacrificed vaulting to lighting.

Is it possible that St. Hugh could have introduced three windows into each bay of the clerestory in 1192? He could scarcely have carried out all the work attributed to him during his brief episcopate; indeed, it is not probable that the foundations even of the choir were put in in his first year, much less that the work was carried up to the clerestory in that year. All that work is (I can almost say) obviously of later date, well into the next century, and, taking into account the two interregnum and the unsettled state of the country, probably not earlier than Hugh of Wells. Mr. Bond suggests (page 302) that the inner arcade and much of the outer clerestory walls may have been rebuilt. I submit that there was nothing to rebuild.

I did not object to the view that the aisle walls were thickened to carry a vault. My notes were rather in support of that view. I said, "It may be so," and I added, what Mr. Bond now puts in other words, "rib vaulting was then in its infancy." In the earlier attempts at rib vaulting, the ribs were carried down independently to the caps instead of

the more constructional solid springers of later date. I think Mr. Watkins will find, if he will look at them, that the ribs of these choir aisles are so treated. I mention this as an indication of the early character of this vaulting.

Mr. Bond's quotation from Precentor Venables does not affect what I said with reference to the chevet. Mr. Pearson, of course, saw the plan, and equally of course he said the foundations represented the original plan of the east end.

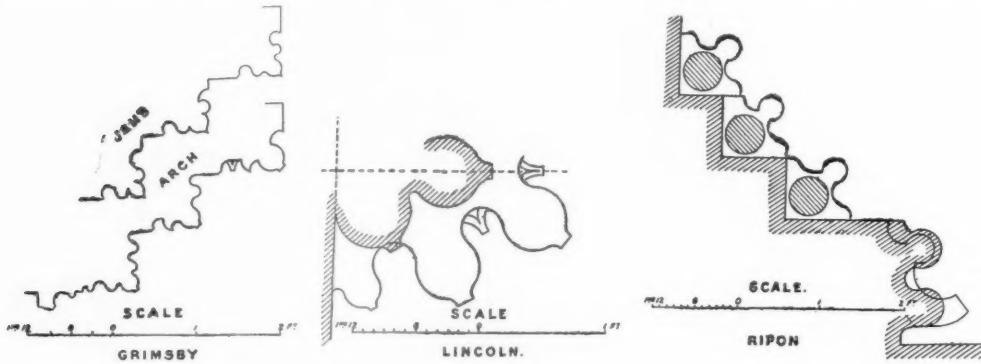
Messrs. Bond and Watkins have apparently misread my remarks on the oblong northern chapel of the eastern transept. I referred to the "base mouldings"—they appear to have read "bases" for base mouldings. That, however, does not affect the improbability of two chapter houses being in course of erection at the same time—*i.e.* 1200-15.

The motif of the apsidal east end with its "clustering chapels" is undoubtedly foreign, not necessarily derived through Canterbury. This treatment, however, soon went out of favour in this

the most important caps in Canterbury Cathedral, those of the apse and choir arcades, are square, not circular?—indeed, nothing could well be more distinct in character than the clustered piers of Lincoln with their round caps and the coupled shafts of Canterbury with their square ones.

I wonder whether Mr. Bond has seen Clee church? I took a rubbing of the inscription he quotes many years ago. It is (or was then) cut into one of the stones of one of the round piers of the south nave arcade, an arcade purely Norman, with the usual Norman capitals and semicircular arches with chevron ornament. The arches of the crossing are First Pointed, of good and early character date perhaps 1200 to 1210. The inscription is not connected with them. There is no work of this kind at Lincoln.

One cannot help noting that many of the facts Messrs. Bond and Watkins bring forward are ancient history. For instance, the dates of the high vaults, the late date of the vaulting and abutments



country. In all the abbey churches quoted by Messrs. Bond and Watkins the apsidal had given way to the square east end—the later treatment. It might reasonably have been expected, taking into consideration the fact that St. Hugh was a foreigner, and very possibly his architect was also a foreigner, that traces of French influence would have abounded in his work; but with the exception of the original apsidal plan, afterwards abandoned, there is no trace of foreign influence.

There is no Transition work at Lincoln, it jumps at once from the Norman of the western doorways to fully developed and in many cases deeply moulded Early English. This has always been a puzzle, and there has been much speculation as to whence this architecture, nowhere else so fully developed at this date and with no traces of infancy, has been derived.

As Mr. Bond says, all the Lincoln caps are circular on plan, but he adds: "This may also be due to Canterbury precedent." Has he forgotten that

of the Chapter House, the subsequent addition of the second wall arcade to the choir aisle, the date of the eastern chapels of the lesser transepts, &c. They are wrong, however, in putting the vaulting of the central transept so late as Grosseteste. See my former communication.

Mr. Watkins assumes that "St. Hugh's Sanctuary with its chevet of chapels" was demolished to make way for the present retrochoir. I am afraid there is not a shred of evidence that this work was ever carried up higher than the existing foundations. If it had been, what has become of the immense mass of old material which would have been available, and, following all precedents, would have been built into the new work? I know of no such existing remains.

May I add that any views I have expressed are not the result of casual visits? I had during a period of some thirty years exceptional opportunities for studying the work at Lincoln. It is this fact, and the desire to assist, so far as I am

able, in elucidating the many points of interest and difficulty to some of which Messrs. Bond and Watkins have called attention, that has led me to offer these comments.

I am convinced that their contention as to the choir triforium and clerestory is inadmissible. If Mr. Bond likens the existing work to a pyramid resting on its point, what shall we say of such a construction as is shown on page 44 of the JOURNAL? It lacks the solid piers which alone give the existing structure stability. Compare the illustrations 5 and 6 on pages 44 and 45.

It has always struck me that Beverley shows more of the Lincoln character than any other building.

It may be interesting to compare the accompanying sections, all drawn to scale on the spot. The Lincoln one is from the wall arcade of the Chapter House; it is characteristic and not commonplace. See also the fully developed First Pointed work shown on page 37 (Bond and Watkins), which must be prior to 1200. The others, from a circular-headed doorway at Ripon and from a Pointed doorway at Great Grimsby, have no such distinctive individuality, and nothing in common with the Lincoln work.

JOHN CODD [A.]

THE CHURCH OF THE HOLY SEPULCHRE, JERUSALEM.

The important subject of my brief and cursory Paper, published in the JOURNAL R.I.B.A.,* has evidently proved of considerable interest to English students. Mr. Phené Spiers has contributed a most interesting note on the affinities between mediaeval Palestine and Sicily, and his definition of the very characteristic and curious (and it must be confessed ugly) arch decoration as the "cushion voussoir" is most happy. I have often thought of a term to apply to this peculiar form of moulding, but the only simile occurring to me was an extended concertina.

The more I study the masoncraft of Spain, South Italy, Cyprus, and Palestine, the more I am impressed by the strong similarity in almost every detail, as well as in the general character of work of the later Crusading epoch in all these countries. The same pointed-arch construction with wide moulded splays to windows, nook shafts to doors, weathered buttresses, moulded cornices, and string-courses may be found in all these countries of the fortieth parallel of latitude. As I have pointed out in my article on St. Sepulchre, the very distinct influence of the French Provençal character makes itself felt in the building, which was consecrated in July 1149. This was doubtless due to political influences of the period, but at the same time the

vigorous early Gothic of Southern Europe was asserting itself, and such a marked feature as this "cushion voussoir" was evidently introduced, as Mr. Phené Spiers suggests, from Sicily.² After the middle of the twelfth century the "Early French Gothic" used by the Latin colonists of the Levant diminishes in importance, and an evident importation of regular "Flamboyant" art takes place. The Church of the Holy Sepulchre, the older part of Nicosia Cathedral, and the ruined churches of the Carpass and in some parts of Syria, belong to the earlier and purer French style, while such a monument as St. Catharine's Church, Nicosia, displays the fully developed Flamboyant of the fourteenth century as it was understood in Sicily or Spain.

The constructive features of the Flamboyant style are less pronounced in the south of Europe than in the north. The innumerable ribs of the vaulting, the multiplicity of intersecting mouldings, and the infinitude of tracery designs to which we are accustomed in European churches of the later Gothic have no exact parallel in the southern countries, except in Catalogna and northern Spain. Flamboyant carving of the richest and most extravagant character is, however, to be found as far east as Cyprus. A remarkable accompaniment of the style in all these countries which strikes the northern visitor with a sense of incongruity is the regular moulded chevron arch of a pointed form—a style of decoration which we English only associate with our "Norman style."

Mr. Phené Spiers does not give any account of the very imposing gateway of the Gama-ez-Zaher which he illustrates with such charming drawings. I suppose it to be the monument of the Zaheree Sultans of Egypt, who flourished about the end of the fifteenth century. This peculiar style of "cushion voussoir" decoration has been used in the Palestine region ever since the twelfth century, and even at the present day it is occasionally introduced into modern buildings.

The two representations of the south transept of the Holy Sepulchre Church which Mr. Davies contributes are well known to every student of Palestinian archaeology. In my notes on Breydenbach's *Pilgrimage* I have the date of the book as 1483, but Mr. Davies may be right in saying that this is the date of Rewick's visit to Jerusalem. The first edition of Padre Noe's *Viaggio* in the British Museum is of 1500; it was evidently a mere copy done in Italian of the larger German work, and both were written about the same time for the use of intending pilgrims to the Holy Land. In Padre Noe's book are the practical guide-book instructions of what the pilgrim is to take with him on the journey: "two purses, one filled with ducats, the other with 'pazienza,' both very necessary in that inhospitable country, and the medicines and the food, and a good barrel of wine. As to the value of the illustrations of the south

* JOURNAL for August, September, and October 1911.

façade of the church, both the German and the Italian editions are equally uncouth, and if anything the German is the least artistic, as it exaggerates the blunders of the draughtsman and shows a mysterious dome which could never have existed over the place of the high altar, and a most extraordinary muddle in the building on the left. However, they are authentic representations of the period and serve to show how very little the general appearance of the place has changed in the course of so many centuries.

With regard to the additions to the bibliography of the subject, I have mentioned in the bibliographical notes at the end of my Paper that the number of books on the Holy Land is quite enormous, and anything like a complete list would require a small bibliographical manual to itself. Nicholas le Huen is merely a French translation of Breydenbach, just as Padre Noe appears to be a translation into Italian. All these books are of about the same date (end of fifteenth century), and the copy by one author from the other of the S. front of the Holy Sepulchre church is so complete as to include the group of pilgrims in the foreground,

An even more interesting account of Jerusalem in the early sixteenth century than Bartholomew de Salignac's is the dialogue between a monk and a nun by Fra Francesco Suriano, Guardian of Mount Sion at the period just before the Turkish occupation and upheaval in 1516. This curious work has recently been edited by Fra Girolamo Golubovich, of Jerusalem (1900), from two or three MSS. of about 1500.

With the seventeenth century books and their illustrations cease to have any originality; they are mere copies one of another, and even the identical plates which were presumably engraved in Holland for Zuallart find their way over to England to serve for George Sandys' "Travailes."

Dr. Robinson, in his "Biblical Researches," 1838, printed a good bibliography of the principal German and French books on the Holy Land known at his time—all of which may probably be found in re-edited forms in the public libraries of Europe at the present day.

GEORGE JEFFERY,
Curator *Anc. Monts. Cyprus.*

REVIEWS

ANCESTRAL RELICS.

The Arts and Crafts of our Teutonic Forefathers, being the substance of the Rhind Lectures for 1909, by G. Baldwin Brown, M.A., Watson Gordon Professor of Fine Art in the University of Edinburgh. [T. N. Foulis, London and Edinburgh, 1910.]

From Marcus Aurelius to Charlemagne is a far cry (no less, in fact, than 650 years), and Europe is a large tract; yet the book which Professor Baldwin Brown puts before us is practically an

attempt to prove some connection, ethnic and artistic, in the scattered craft of that vast time and region. Europe, as everyone knows who has studied its history, was during those centuries the receptacle rather than the abode of an ever-shifting assemblage of tribes. Nothing, in fact, better exhibits the perpetual vicissitude of that population than the simple consideration that the author in his clearly expressed explanation of the varying distribution of races needs to employ no less than twenty maps. History and geography are alike reduced to chaos by the turbulent migrations of the sturdy nomads who are here so peacefully combined under the title of our Teutonic ancestors. Nothing, I imagine, would have more surprised the minds of those warriors than to be told that they were engaged in a common artistic enterprise, unless it might be the announcement that they were to enjoy another united interest in supplying parentage to Professor Baldwin Brown and you and me.

If you care to work it out you will find that by the simple process of having two parents, four grandparents, and eight in the previous generation, each one of us may logically claim over two thousand million direct ancestors in the ninth century. This liberal ratio of parentage does not of course prevail in actual practice for two excellent reasons; one being that Europe in the ninth century did not contain even a tenth of the required population, the other that folk largely select wives from families within their own tribe—in other words, husband and wife have some, however remote, common ancestry.

But subject to these limitations there is room for supposing that our forbears may have been well distributed among such races as were sufficiently friendly or sufficiently conquering to appropriate consorts from peoples other than their own.

Let us then respectfully take a children's pride in the works of the Goths, Burgundians, Alemanni, Vandals, Longobards and Franks, as well as of the more recognised Angles and Saxons to whom we may owe a share of our existence.

The objects which the writer passes in review and exhibits in his illustrations are naturally of an extremely varied character. The great question which arises in connection with his study of them is, of course, how far are they genuinely Teutonic? Or, to put the matter in another way, we may ask first whether there is about them any general stamp of common character; and secondly, whether there is in any of them a reasonable suspicion of Roman, or rather, Latin influence. To this aspect of the matter Professor Baldwin Brown is fully alive. "We can in general," he says, "recognise them (the Teutonic works) at a glance and distinguish them from objects of the same kind that are of Celtic or of Roman origin or that represent the work of Western Europe in its later or Romanesque phase." At the same time he admits that good

authorities have differed on the question of the extent or absence of Roman influence, and he devotes one of his chapters entirely to a discussion of the arguments bearing on this question of origin. The fibula—an article varying in its development from a buckle to a safety-pin—is the subject of considerable controversy in this connection. Some antiquaries have held that the fibulae of the so-called "Provincial Roman" type were all made in provincial Roman workshops and imported by the barbarians of Northern Europe; others have argued from interesting local variations in the finds that they must have been of local and Teutonic make.

Apart from the desirability of tracing local and racial characteristics, there is, of course, the natural wish to find some chronological development. At the monastery of Kremsmünster in Upper Austria there exists to this day a chalice known as the Tassilo cup, which shows by its slight use of classic foliage in a general scheme of Teutonic design that mixture of German and Roman aesthetic which is the sign of the Carolingian taste. It belongs in fact to the period known as the Carolingian Renaissance, a phase of art which is a reflection of Charles's policy. He was "before all things a patriotic German who did not wish to supersede the native art, but aimed at a synthesis between it and the older classical forms."

The Tassilo chalice is the last word in this gallery of art. It would be difficult to say which is the first, for it will be readily understood that dates in this period of obscurity are uncertain.

Midway in the period come some objects of fixed date which are to be seen in the Church at Monza. Of these, the most celebrated is, of course, the Iron Crown of Lombardy, the beauty of which is only rivalled by the reverence in which it is held and its great historic interest. This treasure is mentioned but not illustrated. Professor Brown accords it seventh-century origin, though some have thought its ornamentation to be of much later date. He records also the book-covers of Theodolinda's period, but to my surprise has no mention of the remarkable "Hen and chickens," a striking specimen of conventional art which, as far as I know, is not under any suspicion as to its antiquity.

There are altogether 126 illustrations in this little volume. It is therefore evidence of a very wide and comprehensive search throughout the museums of Europe. All that can be said in criticism of the collection is that in many cases they are too small to do justice to their subjects. If the author should ever bring this volume to reissue it would be well worth while to make them by increased size more worthy of the excellent text which they accompany.

And in one other respect he might help his readers, who may at least in some cases be beginners in archaeology. The terms "Hallstatt culture"

and "La Tène culture" are not familiar except to students of the Iron Age.

These comments are but unimportant observations on a book of genuine interest and of great learning. The mere attempt to systematise the confusion of this vast period is in itself an act of courage which could only be attempted by a writer of very wide knowledge and exceptional powers of expression. It is enough to say that Professor Baldwin Brown has once more given evidence of that knowledge and these powers. He has produced a book which on a very tortuous and heterogeneous subject is both readable and simple.

PAUL WATERHOUSE [F.]

COST OF SCHOOL BUILDINGS.

Board of Education Committee on the Cost of School Buildings. Report and Abstracts of Evidence taken before the Departmental Committee on the Cost of School Buildings. Imp. 8vo. 1911. Price 6d. [Wyman & Sons, Fetter Lane, E.C.]

The Report of this Committee comes at an opportune moment. New materials and methods of building are being adopted; large public buildings, such as the latest New General Post Office, additions to the National Gallery, &c., are being designed upon scientific lines and built with the smallest possible quantity of material and at much less cost than by previous methods. At the same time, in London and other large cities the construction of buildings is modified and the cost increased by numerous Acts and Byelaws to ensure exceptional stability, lessen the risk of fire, and obtain hygienic environment.

During the past generation many experiments in school building have been made. There is the "Ecclesiastical" type, justly referred to here as "a most unhappy invention"; there is also the type resulting from the "laudable desire to have the best school building which money can buy," and alas! there are many buildings which are fairly described in this Report as "cases in which the employment of a local official whose principal duties are not those of an architect has led to results just as unsatisfactory as arise from the employment of an independent architect who has made no special study of schools." Fortunately, among these various types a leaven is apparent, composed of buildings in which educational value, convenience, comfort, and general efficiency are combined at a reasonable cost.

The results of the inquiry are presented under the following heads:—

- A. The "useful life" of School Buildings.
- B. Circumstances affecting the cost of Elementary School Buildings.
- C. Actual cost of buildings as erected at present.
- D. Possibility of saving on certain details.
- E. Novel materials and methods.
- F. Building Acts and Byelaws.
- G. General conclusions.

H. Recommendations, followed by abstracts of the evidence of thirty witnesses, and various appendices relating to cost, exemption of buildings from the operation of Byelaws, &c.

Owing to changes in school organisation and in the standard of school hygiene and comfort the period of "useful" life of these buildings is limited, and has been, and is likely to be in the future, less than that of their "structural" life. The Committee emphasises the obvious fact that in future school buildings need not be as permanent as warehouses or churches.

The inquiry has made it clear that the time is ripe for looking back at the experiments of a generation in order to profit by the experience gained, and for looking ahead to prepare for the progressive development of elementary schools, by designing a type of semi-permanent building which shall be "cheap to erect, inexpensive to maintain, cool in summer and warm and dry in winter."

The purely temporary school building is said to be "at best an expensive and unsatisfactory device, only justifiable in cases of emergency."

Some of the causes which are stated to increase the cost of School Buildings *per cubic foot* are:—

1. Position and nature of site and subsoil.
2. Building Acts and Byelaws requiring excessively strong walls and floors and extravagant construction.
3. Careless or ineffective planning.
4. Ornate elevations, extensive use of stone or terra cotta, dormers, elaborate roofs, &c.
5. Boundary walls instead of fences.
6. Too stringent building contracts.
7. Neglect of local materials.
8. Fire resisting materials and construction.
9. High standard of warming and ventilation.
10. Increase in cost of labour and materials when building work is in exceptional demand.

In addition to the above the following causes may be said to increase the cost *per head of accommodation* rather than per cubic foot, viz.:—

1. Increased floor space in teaching-rooms and cloak rooms.
2. Provision of rooms for special subjects, e.g.—Domestic Science, Manual Instruction, Medical Inspection, Baths, Dining-Rooms, &c.
3. Increased playground accommodation, paved and covered surfaces.
4. Provision not made for future extension of buildings.
5. Larger and more suitable offices.
6. Costly sites in main thoroughfares rather than suitable sites in side streets.
7. Separate assembly halls for each department.
8. Taken over the whole area of a county, the provision of special schools for the physically and mentally defective is also a factor in raising the cost of buildings per scholar.

Some very interesting facts are given as to actual cost of buildings in various localities and the possibility of saving on details, but perhaps the most useful evidence is recorded under heading E. *Novel materials and methods*, including:—

1. Steel frame buildings.
2. Reinforced brickwork.
3. Ferro-concrete buildings.
4. Brick buildings with solid 9-inch walls.
5. Brick buildings with thin hollow walls.
6. Timber frame buildings with slab casing.
7. Wooden buildings.

The witnesses were unanimous in regarding as desirable the exemption of school buildings from the operations of Building Acts and Byelaws, in order to give freedom in structural design, use of materials and methods of construction, subject only to the approval of the Board of Education, and the Committee have no hesitation in recommending that the existing obstacles to experiment should be removed.

The general conclusions on pages 29 and 30 should be carefully read by all architects who are studying school work. The references to competitions for school buildings on pages 10 and 29 are specially significant, as coming from persons who are in daily touch with the results of such competitions.

The recommendations of the Committee refer exclusively to novel materials or methods for the construction of public elementary school buildings and the means by which their use may be promoted.

This most interesting Blue-book is a very useful addition to the literature relating to School Buildings.

J. OSBORNE SMITH [F.]

Victoria and Albert Museum.

Mr. Sydney Vacher has recently presented to the Victoria and Albert Museum a valuable series of studies of Pompeian Ornament and Mural Decoration made by himself in 1879, and a number of these have now been arranged for exhibition in the Department of Engraving, Illustration, and Design (Room 70). Among other additions to the exhibition rooms of this department are a series of tracings of old English stained glass, chiefly from the Minster and other churches in York, by Mr. Lawrence B. Saint (Room 71); original designs for woven silks, made at Lyons in the second half of the eighteenth century (Room 72); while to the collection of tools and materials illustrating the process of making Japanese colour-prints, in Room 74, a case has been added containing a set of Japanese brushes (the gift of Mr. B. H. Webb) and original drawings (unused), by Hiroshige, Kuniyoshi, and Kunisada II. In Room 65, a collection of Japanese colour-prints is now exhibited, illustrating the treatment of landscape subjects in this method by various artists.



9 CONDUIT STREET, LONDON, W., 1st April 1911.

CHRONICLE.

Postponement of Sessional Papers.

The Paper by Mr. R. Anning Bell on "Coloured Relief as Decoration" is postponed from the 10th April to the 22nd May, and Mr. Lawrence Weaver's Paper on "The Interleaved Heirloom Copy of the *Parentalia*, and some Notes on the Wrens" will be read on the 26th June following the Presentation of the Royal Gold Medal. The evening of the 10th April will be devoted to the consideration of the business to be brought before the Special General Meeting summoned for that evening [see SUPPLEMENT].

The Coronation Decorations.

The following letter from the President of the Institute addressed to the Editor appeared in *The Times* of the 18th March :—

SIR,—In your issue of 15th March a leading article appeared in reference to the offer that has been made by Sir William Richmond, Mr. Frank Brangwyn, and other eminent artists to prepare a scheme of decoration for the route of the Coronation procession. The adoption of such a scheme, or at any rate, the adoption of the principle involved in the offer, would mark a great and desirable advance upon the artistic standard that has recently prevailed in connection with national celebrations of this nature. The finest work of the kind that has ever been seen in this country was done by the great English architects of the seventeenth century. In those days such men as Inigo Jones and Sir Christopher Wren designed the triumphal arches that were erected for the purpose of great Royal processions. Some months ago, on behalf of the Royal Institute of British Architects, I informed the First Commissioner of Works that we should be glad to lend our assistance in dealing with the problem, and as the co-operation of architects is obviously desirable, the Royal Institute will gladly place its services at the disposal of the artists who have made this generous offer or of any association of private citizens who may be considering the question. I am, Sir, yours very truly,

LEONARD STOKES,
President R.I.B.A.

Extension of Time for Admission of Licentiates.

The Special General Meeting summoned by the Council for the 20th March 1911 was duly held on that date, the President, Mr. Leonard Stokes, in the Chair. The business before the Meeting was to consider a motion by the Chairman that the Council be authorised, in accordance with Clause 1 of the Supplemental Charter, to continue to elect Licentiates of the Institute until the 31st December 1911.

THE PRESIDENT, in moving the resolution, reminded the Meeting that after long and careful consideration, and much discussion extending over the years 1905 to 1907, a programme was at length unanimously agreed to by the General Body at a meeting of the Institute held on the 4th March 1907. First of all, it had been necessary to obtain a Supplemental Charter, providing for a temporary class of Licentiates, defining the Fellowship, and laying down a course of architectural education and examination to be gone through by all candidates for membership. This was now a matter of history : a Supplemental Charter had been granted, and fresh By-laws to carry it into effect had been drawn up and sanctioned. Under the Charter Licentiates were to be admitted for a period of twelve months after the coming into force of the new By-laws, the object being to enrol as large a proportion as possible of the profession, so that the Institute might be in a position to go to Parliament with a Bill to secure the statutory recognition of qualified architects. It was thought that if the Institute could approach Parliament in the name of the entire profession, it would be backed up by much more influence, and there would be a greater likelihood of obtaining the object desired. This programme had been faithfully carried out, and the Council had gone so far as to draft the general outlines of a Bill. The admissions to the Licentiate-ship had been in progress for nearly twelve months, and during this time some 1,200 Licentiates had been elected. The profession, however, had been somewhat slow at first to realise the advantages of the new class, and applications had been rather late in coming in. In the last few months, however, things had changed, and quite a rush had set in : men seemed to realise that the doors were being closed, and that if they intended to come in they must do so at once. It was felt by the Council that if they closed the doors now a considerable number of desirable men would be shut out. Therefore, the Council proposed, with the permission of the Institute, to extend the time until the end of the present year. That, he thought, would be long enough for everybody. He had, next, a delicate matter to refer to, though he could not at the moment enter into particulars. The Council had a special reason for desiring the extension of time proposed ; they had before them a scheme for bringing in to the Institute a very large number of men, and thus getting rid of a good deal of the opposition that might be encountered in bringing forward their Bill. If the meeting agreed to the extension of time asked for, the scheme he referred to could be carried through, and would be the means of adding to the Institute at least another thousand members—and very desirable members too. He believed what was proposed was for the good of the whole profession, and would be to the advantage of the Institute. The profession would then be much more united than at present, and Heaven knew it wanted uniting, for often they were at cross purposes and apt to consult their own personal convenience rather than the general good of the whole

body. He therefore appealed to the Meeting to grant the extra time to enable them to increase the strength and influence of the Institute, and also to complete the scheme which the Council had under consideration.

Mr. A. W. S. Cross [F.] seconded the resolution.

Mr. J. NIXON HORSFIELD [A.] proposed as an amendment that the time should be extended until the 23rd March 1913. A year seemed a long time to look forward to, but was none too much considering that the appeal was being made to architects all over the British Empire. He felt sure that the time asked for would be found insufficient, and he hoped that the extension he proposed would be granted.

Mr. GEORGE HUBBARD, F.S.A. [F.], said that in order that the matter might be discussed he would second the amendment.

Mr. HERBERT SHEPHERD [A.], rising on a point of order, asked the President's ruling as to the quorum necessary under the By-laws before the Meeting could deal with a resolution of this kind.

THE PRESIDENT said that it had been foreseen that the question might be raised, and the Institute Solicitor's opinion had been obtained on the point. They were advised that the By-law quorum was not necessary, and that the resolution could be dealt with on the ordinary quorum of thirty subscribing members.

Mr. W. HENRY WHITE [F.] deprecated the further extension of time proposed by the amendment. The matter would go out to the profession with greater urgency if a shorter rather than a longer time were arranged.

Mr. F. R. HIORTS [A.] said he could not see that any good reason had been shown for the extension of time asked for. He had looked up the earlier numbers of the JOURNAL containing the reports of the discussions when the subject was originally brought forward, and it was quite clear from those reports that it was the definite intention of the Institute at that time that the privilege should only exist for twelve months, and that the decision of members was given on that perfectly clear and definite understanding. [In support of his contention the speaker read several passages from the reports in question—quoting from the meetings of 3rd April 1906 and 2nd July and 2nd December 1907.] He could not see why the time should be extended. The matter had been made known in the architectural journals and in various other ways ever since the year 1906, so that everybody who was interested had been given an opportunity of applying for admission. If they had not availed themselves of the privilege, they had only themselves to thank. If a man would not take advantage of a twelvemonths' period, he was none the more likely to take advantage of eighteen months or two years. He did not think it fair to members of the Institute, when the matter had been decided upon after a full discussion extending over some years, and a decision come to on a clear and definite proposal and principle, that any attempt should now be made to get the period extended.

THE PRESIDENT pointed out that the Council were not considering so much the individuals whom Mr. Hiorts spoke of, but rather the point of view of the Institute in getting those men in. It was to the Institute's advantage to get them in. The Charter gave power to extend the time, so that it was clearly the intention to provide for contingencies. Members had now the opportunity of expressing their opinion as to whether a large-minded policy would be to the greater advantage of the Institute and of the whole profession.

Mr. HIORTS explained that his point was, not that the Institute had not the power to do what was proposed; he admitted that the portion of Clause 1 referred to might bear that interpretation. But its

being in the Charter at all went contrary to the definite undertaking given to members at the time their consent was obtained to the proposals. It was this aspect of the question against which he protested.

Mr. EDWIN T. HALL [F.] observed that the President had very clearly explained that there were circumstances which led the Council to think that it was desirable that the date should be extended. It was in the interests of the Institute and of the profession as a whole that it should be so, because of the broader question of the interests of architecture in England, so that the Institute should be able to speak on behalf of practically all the *bona fide* architects of the United Kingdom. Many people in the country had never heard of the Institute's consideration for outside architects. He had had letters from all parts of Great Britain showing that there were practising architects who knew nothing about the new class. Fortunately it had now become known all over the country, and architects were seeking to come in, in order to strengthen the great central body which spoke on behalf of architecture in England. He hoped the Meeting would carry out the idea which was abumbrated in the Charter, of giving a little longer time to bring about a result so highly desirable.

Mr. G. A. T. MIDDLETON [A.] said he thought that all would recognise, from what had taken place many times previously, that much could be said as to why the Licentiate class should close down now. He himself would say so if he did not think there were extremely weighty reasons on the other side. But the Council's proposal had very great weight indeed behind it. He would state one or two reasons, first, why there should be any extension at all, and secondly why the extension should be, if possible, rather more than the period which the Council had named. That there should be an extension at all seemed essential. There had been many applications, and it had been known that applications should be made by the 23rd of March, or that elections could take place until then. But somehow, people in the country, particularly provincial men, had come to the belief that that was the date up to which applications could be received. Really it was necessary that applications should be made some weeks in advance, so that each application could be considered by the Council, and, if suitable, passed through. Since the 2nd of March, when applications stopped, he had had two people ask him to nominate them whom he wished to nominate. And if that happened in one case, it probably would happen in many others. He thought there was a strong argument for keeping the date open for, at any rate, a short period, such as that proposed by the Council. The President had hinted at something bigger, something of which he, the speaker, knew a little; and he could only say that he felt sure the longer time would be very advantageous. What the President was thinking of might be carried through by the end of the year, but the plans of the Council would be much easier if a prolongation were granted. But he thought the two years now proposed seemed over-long, just as the 31st December 1911 seemed over-short. He suggested that June 1912 would be sufficient for all practical purposes.

Mr. HORSFIELD: If it will simplify matters and my seconder agrees, I will alter my amendment so as to extend the period to the end of June 1912.

Mr. HUBBARD agreed.

Mr. SHEPHERD questioned whether the amendment could be put into the resolution, because the Meeting was a Special General one called to discuss the wording of a particular resolution.

THE PRESIDENT replied that the Meeting had assembled to discuss the resolution, and, if it saw fit, to adopt it. It was equally open to it to amend the reso-

lution. He therefore ruled that the Meeting could amend the resolution if it wished.

The amendment was then put as follows: "That under clause 1 of the Supplemental Charter, 1908, the Council be authorised to continue to elect Licentiates to the Institute until the end of June 1912." On counting, it was found that 32 were in favour, 9 against, and the Chairman declared the amendment carried.

Mr. SATCHELL suggested that, in order to save questions arising at a future date, the Council in issuing the resolution should specify the date up to which applications were receivable.

THE PRESIDENT agreed that that should be done, and the amended resolution being put as the substantive motion was carried by the same majority.

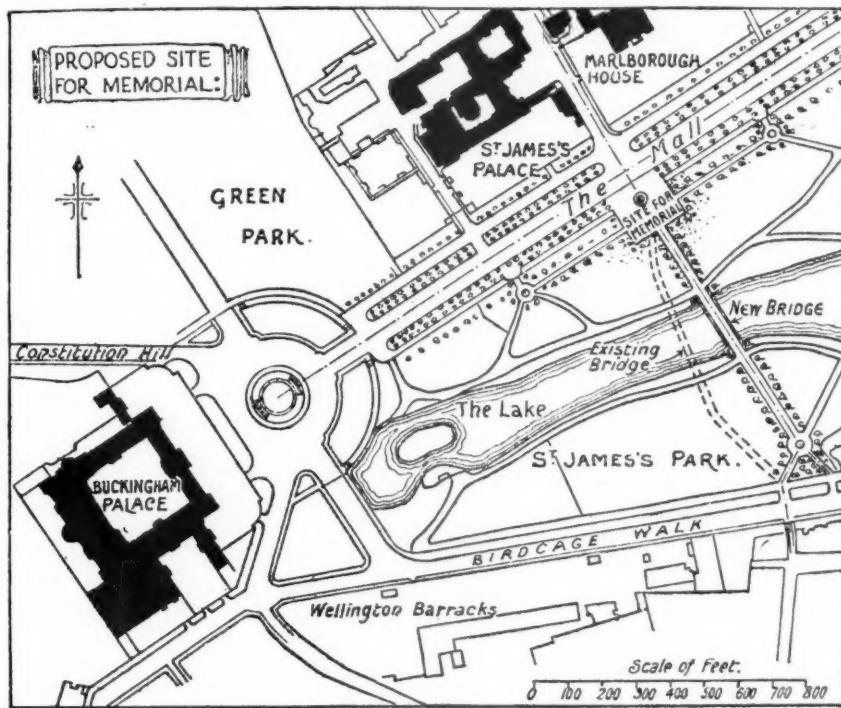
In answer to a question the President stated that 1,200 Licentiates had already been admitted, and there were a number whose applications had not been dealt with because of a misunderstanding as to date. Quite an appreciable percentage of candidates had been rejected.

THE CHAIRMAN having announced that the Resolution passed that evening would be brought before the General Meeting of the 10th April for confirmation, the proceedings terminated.

The London Memorial to King Edward.

The site proposed for the King Edward Memorial in London is in the Mall, directly opposite Marlborough House, and the scheme includes, besides a bronze statue of the King, the demolition of the present bridge across the lake in St. James's Park

and the erection of a more ornamental bridge, to which King Edward's name will probably be given. The King and Queen Alexandra have approved of the site. The sculptor selected by the committee for the work is Mr. Bertram Mackennal, A.R.A., who has submitted some rough ideas to them as to its form. He contemplates illustrating the great aim of King Edward's reign by erecting a large seated figure of Peace, with appropriate symbols. On each side of the super-base will be two processional groups, comprising eight or nine figures delineating the "Arts of Peace" and advancing towards the central figure. On the super-base will be erected a centre pedestal, on which a bronze statue of King Edward in Garter robes—14 feet high—will be placed. The height of the entire memorial will be from 45 feet to 50 feet. At the back of the pedestal, facing the park, a figure of Britannia will balance that of Peace. A flight of steps will connect the memorial on the park side with the avenue between it and the bridge. Mr. Edward Lutyens is the architect selected to design and carry out the bridge and other features of the scheme, which will include paved terraces, with balustrades, vases, and stone seats. The estimated cost of the central monument is £30,000 and of the bridge £20,000. The time suggested for the completion of the work is five years.



KING EDWARD MEMORIAL : PROPOSED SITE

St. James's Park Alteration.

Mr. Dudley Ward, representing the First Commissioner of Works, in answer to a question in the House of Commons, stated that he had the fullest authority for saying that no proposal to make a roadway and a bridge for vehicular traffic across the water in St. James's Park had ever been put forward, much less considered, in connection with the King Edward Memorial. The First Commissioner would not for a moment consent to such a scheme, which would be exceedingly detrimental to the amenities of the Park. The suggestion of the Executive Committee was that a statue of King Edward VII. should be placed on the south side of the Mall, immediately opposite Marlborough Gate; that such rearrangement of the formation of the ground as should be necessary for the surroundings of the statue would be carried out; and that, in order to give a vista of the statue from the south side of the Park in Birdeage Walk, a footpath should be made, which would be carried over the lake on a stone bridge, which would only be of sufficient height to admit of the passage of boats beneath it, and would thus form a distinct improvement upon the present suspension bridge, which, however practicable for the purpose, could hardly be said to be otherwise than detrimental to the surrounding scenery.—Replying to Lord Balcarres, Mr. Dudley Ward undertook that no step in the matter should be entered upon by the Department till the plans had been submitted and an expression of opinion elicited from the House.

A New London Museum.

The King has appointed Mr. Harcourt, Viscount Esher, and the First Commissioner of Works for the time being to be Trustees of the projected London Museum. His Majesty has graciously placed the State Apartments of Kensington Palace temporarily at the disposal of the Trustees for the exhibition of the collections already and hereafter to be acquired. It is hoped eventually to obtain some permanent and suitable building in which the Museum can be housed. The King and Queen and Queen Alexandra have promised a loan of some objects of London interest to the Museum. Mr. Guy Francis Laking has been appointed Keeper and Secretary to the Trustees.

The Trustees, in an appeal to the public to make contributions to the Museum by way of gift or loan, give the following particulars of the scheme:—

We have received from a generous donor, who desires to remain anonymous, a sum which enables us to lay the foundations of a Museum on the lines of the Musée Carnavalet in Paris.

We have already secured as a nucleus the Hilton-Price Collection of London Antiquities. This fine collection contains specimens of the Stone and Bronze Ages, of the Roman period, of Samian ware vessels imported during the first and second centuries from the south of France, English pottery ranging from Norman

times to the last century, English tiles and many pewter vessels and plates, mediaeval glass, and interesting articles of domestic use; Tudor cloth caps found in the London Ditch, leather work, spear and lance heads, stirrups and spurs, ink horns of mediaeval date, bankers' scales, coins and tokens and lead crosses from the burial pits on the site of Christ's Hospital, and an infinite variety of other articles of local interest.

Her Majesty Queen Alexandra, who always had the creation of such a Museum much at heart, and to whose encouragement its inception is largely due, has graciously lent many objects of the greatest interest, including valuable reliques of Queen Victoria and King Edward, which cannot fail greatly to enhance the importance of the collection to the public.

We wish to acquire objects of historic and local interest to Londoners, and to exhibit many things which would find no place at the British or the Victoria and Albert Museums, but which, nevertheless, are of value and cannot fail to appeal to Londoners and visitors to the metropolis.

We are anxious to obtain specimens of Bow pottery, of Chelsea, of Battersea enamels, and, indeed, of all the famous London manufactures.

We have received promises of prints, drawings, pictures, and books relating to London and the life of its inhabitants.

Proposed Reorganisation of the Royal College of Art.

The following memorial, signed by the President of the Royal Academy and most of the R.A.'s, including the architects Messrs. John Belcher, T. G. Jackson, R. Norman Shaw, and Ernest George, has been submitted to the Prime Minister:—

We, the undersigned, understanding that a Departmental Committee is now considering the constitution of the Royal College of Art and its relations with the art schools of the country, respectfully urge:—

1. That before any scheme for reorganising the Royal College of Art is proceeded with which would affect its present constitution or its relation to national art education, a Royal Commission should be appointed to take into consideration the co-ordination of the methods of art education pursued by different bodies, aided by public funds or otherwise, throughout the country.

2. That the educational purpose of the national collection of art treasures in the Victoria and Albert Museum is in danger of being forgotten.

This collection was begun in 1851 at the instance of the late Prince Consort, as an adjunct to the School of Design (now the Royal College of Art), in order that students, while being trained in accuracy both of hand and eye, should be within easy reach of treasures of art which would cultivate their taste and stimulate their own sense of design.

The Museum now contains a collection of examples of the finest periods of art which no other country in the world can equal. The advantages which the Royal College of Art enjoys are therefore unique, and the existing close connection between the College and the Museum should be strengthened by every possible means.

3. That since, as is well known, British manufacturers no longer enjoy that superiority in machinery which almost amounted to monopoly during the middle

part of the last century, and that other countries are now as well equipped in this respect as we are, success must, in future, mainly depend upon the tasteful use to which machinery can be put.

4. That in view of the great developments in industrial art and industrial art institutions in the United States of America, Germany and other foreign countries, as well as in British Colonies, since the death of the late Prince Consort, the whole question of art education has now reached a stage at which it is imperative, in the interests of the nation, that it should be dealt with by a comprehensive inquiry conducted by Royal Commission,

Whitgift Hospital, Croydon.

The Whitgift Hospital Preservation Committee have instructed Dr. William Martin, F.S.A., to represent them at an inquiry to be held by Mr. R. H. Bicknell, for the Local Government Board, into an application made by the Croydon Borough Council for compulsory powers to acquire some property at North End for a widening of the roadway on its east side. The Borough Council's scheme would result in the bringing of the new frontage line to a point so near to the flank of the almshouses as, in the Preservation Committee's opinion, will threaten the existence of the old buildings. It is understood that one of the new suburban roads suggested by the London Traffic Department, Board of Trade, in their third annual report which has just been issued, consists of a "by-pass" to relieve the traffic on the main road through Croydon to Brighton by means of a loop diverging at Norbury, passing through Waddon to the west of Croydon, and re-entering the high road at a point near Purley Downs.

The Northamptonshire Association of Architects.

A new Architectural Society has been formed for the County of Northampton, to be called the Northamptonshire Association of Architects. The members consist of two classes—viz. *Members*, who must be architects practising in the town and county, and *Associates*, consisting of architects' assistants and pupils. The objects of the Association are to promote the general advancement of architecture and the arts and sciences relating to architecture; and the business of the Session will include visits to buildings, the reading of papers, lectures, and discussions, and social amenities. Mr. J. Alfred Gotch, F.S.A. [F.], of Kettering, has been elected President. The Secretary is Mr. Herbert Norman, Woodhill, Northampton.

The late Sir Caspar Purdon Clarke, C.I.E., F.S.A. [F.]

Sir Caspar Purdon Clarke, whose death occurred on the 29th March, had been a Fellow of the Institute since 1888. He was born in 1846, and belonged to an English family that had been for some time settled in Ireland. He was educated partly in England and afterwards in France. In 1865, when architectural student at the National

Art Training School, he was awarded the National Medallion for Architectural design. In 1867 he was appointed to a position in the Works Department, South Kensington Museum. In the early 'seventies he went to Persia as superintendent of H.M. Works and carried out several buildings there. He afterwards travelled in Italy, Greece, Syria, Turkey, America, and India. He was architect of the pavilion of the exhibit of the late King (then Prince of Wales) at the Paris Exhibition of 1878; of extensions at the Students' Home, Kensington Gore; the Indian Pavilion at Sir Thomas Brassey's; St. Cuthbert's Church, Cotherstone, Yorkshire. He designed the decorations at Durham Villas, Kensington, for Mr. W. Gale, and at Hampstead for Mr. Carl Haag. In conjunction with the late Professor Hayter Lewis he read a Paper on Persian Architecture and Construction before the Institute on the 31st January 1881. In 1883 he was awarded the Society of Arts Silver Medal for a Paper on "Indian Street Architecture." Further details of his career are given in the following extract from *The Times* of the 30th ult. :—

Educated partly in England and afterwards in France, Sir Caspar Purdon Clarke began his artistic career in the Art School at South Kensington, where he was later destined to occupy so prominent a post. Trained as an architect, he filled various subordinate posts under Government, at the Houses of Parliament and also at the South Kensington Museum, but his personal tastes seem always to have been attracted towards the East. He held several commissions for collecting works of art in the East for the Museum, and represented the commercial side of the Indian Government at the great Paris Exhibition in 1878.

His first definite appointment in the Museum where he worked was in 1880, when the India Office handed over to the Museum the vast collections of modern Indian art that had long been shown in one of the endless galleries fringing the Exhibition Road. Here, as Keeper of these collections, Clarke found a congenial field, and the first arrangement of the galleries was due to his very wide knowledge of the arts of the East. His success here led to his appointment later to the charge of the entire art side of the institution, and ultimately in 1896 he was appointed Director, and held the post until, on the approach of his sixtieth birthday, the opportunity arose for him to succeed Major Cesnola at the Metropolitan Museum in New York. Whether or no this was a wise step on his part may be questioned, but the difference between the fairly generous salary in New York and an exiguous pension at home probably had great weight with him. The four years he spent in New York were distinctly beneficial to the Museum there, and he was very popular, both in the Museum itself and in society at large. But there can be little doubt that the strain caused by novel surroundings in a very different climate and at an age when the constitution has ceased to have the spring of youth had a very exhausting effect on his health. After about four years of constant work it was evident that he would be forced to take a rest, and he came to England, and to some extent recovered; but serious organic troubles developed, and it was known to his friends for some time past that recovery was hopeless.

Purdon Clarke will certainly leave a golden record for geniality and good-fellowship. He possessed immense energy and a great knowledge of the technical side of Oriental arts and crafts ; on these and on a host of other subjects he constantly lectured, and nothing pleased him more than to gather an intelligent group of friendly critics around his newly arranged or newly acquired treasures. His energies were by no means confined to his official duties. The display of the late King's Oriental arms and other treasures from the East was entrusted to him and rewarded by a C.V.O. ; he was constantly engaged in the plans of the many exhibitions that have been held in London during the last quarter of a century ; he built Alexandra House for students of music at the Albert Hall, and was often named as delegate or commissioner at exhibitions abroad, such as Vienna, Paris, and St. Louis. On missions of this kind he entered warmly into the plans of the English exhibitors, and was deservedly popular both with them and with his foreign colleagues. In point of fact, he probably showed to greater advantage in business of this kind than in the more humdrum affairs of a museum where the restrictions imposed by the higher powers were often more than irksome.

He took a keen interest in the progress of the Victoria and Albert Museum after his connection with it had ceased, and although in feeble health at the time was able to attend the opening ceremony. The new arrangements and the new departure in that institution could hardly fail to be of importance in his mind, for we have authority for saying that a great part of the scheme of administration of the reorganised Museum was the product of his brain. That it should be so, and that the scheme was of such a practical nature as to commend itself to his official chiefs, is in itself a tribute to his capacity. Clarke himself had what may be called a technical training rather than a strictly artistic one, and it is perhaps only natural that his leanings, in the great rearrangement at South Kensington, should be on the side of the hand-to-mouth needs of the craftsman. But it cannot be doubted that to reduce the influence of the finest collection of works of art to that required by the mere craftsman was a retrograde step, strongly at variance with the convictions of every other European country—substituting as it does imitation of ancient art for the inspiration that should be the natural fruit of an art museum. It is unlikely that Sir Purdon Clarke was entirely responsible for this. It is almost certain, in fact, that he took a wider view of the function of a museum of art. Those who knew him well would certainly say so, and his friends are many. He was essentially a well-liked man, both by his subordinates and by the general public, and all who met him will regret that he did not live longer to enjoy the repose he had so well deserved.

Sir Caspar Purdon Clarke was knighted in 1902 ; he had received the C.I.E. as far back as 1883.

CORRESPONDENCE.

Mr. Gotch's Inigo Jones.

To the Editor JOURNAL R.I.B.A.,—

SIR,—I recall once asking a well-known architect, now retired, his opinion of Inigo Jones and receiving the unexpected reply that "he had seen a good many heavy buildings attributed to him about the country." Mr. Gotch, however, has gone beyond this amusing critique, and, in addition

to Mr. Weaver's excellent caution to eminent architects, I should like to add the further one to appoint by name forthwith a literary and artistic executor. I am brought to this by having to-day cleared out and put away the drawings of a job I have hitherto fancied my own, but the sight of the rough and disjointed memoranda and incomplete originals has fairly staggered me when I remember the tracings &c. that finally reached the builder.—Your obedient servant,

FELLOW.

Architectural Copyright.

Kensington, 21st March 1911.

To the Editor JOURNAL R.I.B.A.,—

SIR.—I should like to admit at the outset that I have not had the pleasure of perusing the draft of the Copyright Bill, but I gather from the evidence that was laid before the Institute and from the many cases that have been decided in the Continental Courts, that its object or objects is to place architects in England in the same legal position in this respect that architects possess or enjoy on the Continent. Up to the present, architects appear to possess no legal estate in the realm; the profession itself having no defined status, the right to a definite scale of charges is, I suppose, more or less problematical ; and when the profession is about to be offered a free gift in the shape of a legal right in, a legal estate to, its own architectural ideas and productions, its own designs, it proceeds to accept the offer in the most provincial manner possible. It proceeds to look the gift horse in the mouth, to question its age and antecedents. If under the Bill architects will be placed in the same position as sculptors and painters and possess similar rights the sooner it passes the third reading the better.

Up to the present, architects appear to have had nothing but responsibilities thrown upon them by decisions in the Law Courts. Every five years I think it may very truthfully be said that an architect has to almost relearn his profession, so great is the flux of thought in the building world, the introduction of ferro-concrete being the last radio-active microbe to destroy the peace of mind of the practitioner. Then again the decisions against architects when departures from the specification have been made, although fully allowed for in the settlement, also when they have purposely been made by a defaulting contractor, with or without the collusion of a clerk of the works, must cause that slender foundation of five per cent. upon which they are built to give way, and call for a complete revision of the legal liabilities of architects. Architects have got to pull together and to present the front of a Roman phalanx to the enemy.

Then again if the copyright to a work of art is to be ours, what about the right to sign it ? Has this right been included in the Bill ? I was

once putting up a building facing Kensington Gardens, which possesses the distinguishing feature of a gold frieze and a few winged lions at the angles, when the brick carver inquired where he should sign my name. I indicated a block in the west corner where it could be unobtrusively inscribed, but it fell out that when the carver proceeded to carve it the building owner appeared on the scene, and being informed of his instructions replied, "If you carve it in, I will have it carved out," claiming the architecture, I presume, as well as the building.

Therefore I think that when a definite interest is going to be given us in the legal estate of the realm, the first of many to follow, the sooner we get it into a practical working shape and accept it the better.—Yours faithfully,

A FELLOW.

P.S.—Permit me to add to the foregoing that I know a sculptor, an Academician, who has, I believe, more than once perceived the greater commercial value in a copyright than in the original, and at a guess in one instance, a small bust, must have disposed of some twenty replicas. Proceeding upon parallel lines, architects will be at liberty to withhold in their charges or agreements the value of a copyright should they perceive in their designs any vista of value which may be turned to immediate or future account. And in this respect it is just possible for the Committee of Practice when submitting to the Institute their proposals for the revision of the existing Scale of Charges to include a paragraph to the effect "That the Scale of Architectural Charges does not include or carry with it the right to the architectural copyright in a design unless an arrangement has been agreed upon between the client and the architect including such copyright."

Some Aspects of Trade Unionism and the Possibilities of their Application to the Architectural Profession.

To the Editor JOURNAL R.I.B.A.,—

SIR,—The repugnance with which Trade Unionism, or any of the ideas associated with it, is held by the majority of the architectural profession is due to the prejudice excited by many of the unreasonable incidents we meet with in daily practice, particularly in relation to the separating lines which define the work governed by one trade union from that of another, the lack of recognition of the merit of individual craftsmanship which the main and guiding principle of trade unionism involves, and, in addition, the attitude of persistent hostility which trade unions maintain towards employers—carried so far, in many cases, as to exclude any of the latter who may be in sympathy with the objects of trade-union organisation.

These various objections sum up the current ideas prevalent among us in relation to trade unionism, which are held more usually upon unreasonable

premises and not as the result of any careful analysis of the various factors which enter into and decide the case.

That there are, however, some useful practical matters, in the direction of mutual help and assistance, successfully dealt with by trade unions is generally admitted. The query then presents itself as to the possibility of the adoption of some of those phases of trade unionism which may give equally practical and beneficial results to our own profession. A brief examination of some of the main points of trade-union organisation may not be valueless to those who have not fully appreciated the issues involved and considered them in relation to ourselves.

To begin with, the hostility to the employer has its origin, as, indeed, the whole question of the relationship of labour to capital, in the atmosphere created by present-day commercialism and the ideas associated with it. Unfortunately for us, who desire to see the best work done under the best conditions and at a proper rate of remuneration to the good craftsman, the primary feature of the matter to the employer, as representing a class, is that of profit, and the main point is to secure a standard of craftsmanship which will not vitiate this primary feature by any unnecessary calls during a contract period of maintenance, or cause any disaffection with the principals involved, with ultimate detriment to future business.

We see, then, that our logical view of the relations of labour to capital becomes extremely simplified when the necessary modifications of that relationship, which vary considerably in strength in different cases, are duly allowed for; apart from these we are left with the spectacle of an undignified struggle for profit on both sides, hence the necessity for hostility if one factor is to succeed and the other is to be vanquished. That hostility on the part of trade unions has been justified is shown to be the case by the fact that the most well-organised trade unions have usually secured the best conditions of labour for their members consistent with the prevailing conditions of trade.

This general and main position of trade unionism obviously presents no practical lesson for us (except to tell us what to avoid) on the same plane, but it undoubtedly does so in certain other directions. It has no bearing upon the architect's assistant, for the continued fluctuations constantly occurring in many cases between the position of assistant and principal, combined with the prevailing view that the assistant occupies a probationary stage in our profession, would immediately render any sectarian proposal to organise the assistant entirely futile, for we should be striving to produce the pleasing study of an organisation at enmity with itself.

From another point of view, the hostility of the trade union has served as an important check to the encroachments of unscrupulous employers, re-

sulting in the general tendency to raise the conditions of labour of the worst employers to the level of those of the best. This lesson is not useless to us, for, regretting as we must the fact that there are unscrupulous men among us, it is evident that we must protect ourselves and our profession against them. The proposed Registration Bill is to make this endeavour in the interests, let us hope, of all classes of the profession, and it would appear only a reasonable proposition that the practitioner is not only to be protected in his present capacity against doubtful competitors, not amenable to any high ideals of professional honour, but also in his probationary stage of assistant, when protection is just as imperative and should appeal to all with the same force.

The many unreasonable quarrels and losses incurred to the building trade on the question of settlement of the lines of demarcation between the areas of labour allotted to different trades must be judged by close examination of the interests involved in particular disputes, and, where no valid reasons appear to exist to the impartial mind, they are often found to be due to the ignorance and intolerance of the trade unionists immediately involved. Again, this matter has no bearing on our profession, for the architect's assistant has been singularly lax in many directions and nonchalantly allowed a large amount of work, which might have been his, to go outside the profession into the hands of the "specialist."

Lack of recognition of the merit of the individual craftsman on the weekly pay-sheet is a matter which causes some practical difficulty to trade unions and is usually settled by the better craftsman being more often selected and the poorer man being subject to a greater amount of unemployment. Trade Unionists maintain this position in spite of its obvious disadvantages because they have drawn the conclusion, from their experience, that the commercial value of excellent work is of less account to them than the maintenance of as high a standard of wage as possible. This conclusion has been forced upon them by the fact that the primary object of production is profit and the less skilful worker is found to be able to produce a result as satisfactory to this primary object as his better-equipped and more carefully trained colleague.

Subject to all the modifications enumerated above in dealing with the hostile position of the trade union to the employer, this general conclusion clearly shows that, if thoroughly good work is demanded, the inspiration must come from the employer and his principals, and even then we discover a point which appears to confirm this repugnant item of trade unionism in the fact that the craftsman engaged on such work is usually outside any trade union and actually receives less recompense than his trade-union *confrère* performing less onerous tasks. If the trade unions

pay slight attention to skilled work, the employer also displays little anxiety to do so.

There are other important matters in relation to trade organisation of which there can be no doubt of the benefits involved to all parties concerned. To begin with, most trade unions publish monthly reports showing the conditions of trade in all parts of the country, and also a list of firms to be avoided. One or two trade unions also supply a list of doubtful workmen for the information of all. Employment bureaux and insurance against unemployment figure largely in the trade-union balance sheets, also a fund for Parliamentary action. In our profession we are supplying the latter and trust to see our machinery in successful action at an early date, and, if our wishes are fulfilled, it will be unnecessary to tear a leaf from the monthly reports of the trade unions in respect of publishing a list of undisciplined practitioners. The Employment Register of the Royal Institute and the Allied Societies could easily be developed in the direction of classifying assistants in accordance with their age, qualifications, and experience, so that when a principal desires an assistant the process of selection would be easier and more satisfactory than at present. The proper development and advertisement of the Register, backed as it is by the increasing membership of the Royal Institute, should render it the only channel by which employment can be obtained, instead of continuing the laxity which now reigns over this important institution.

Unemployment insurance for assistants, a matter over which the writer has given much time and labour, would easily take a successful place in our profession, and only awaits proper advertisement and consideration to become a very beneficial means of mutual assistance.

The writer trusts that the views he has expressed will induce others to adopt a broader outlook on the trade-union question, and, in general, it appears unreasonable to him to allow certain prejudices, however well-grounded they may be, to outweigh the due consideration of certain practical proposals which are interwoven with them and have been in successful operation for many years, and which, if adopted by us, would bring into being a series of measures directly or indirectly benefiting the entire profession.—Yours faithfully,

E. J. DIXON [A.]

THE volume of TRANSACTIONS of the Town Planning Conference, held in London under the auspices of the Royal Institute in the month of October last, is now ready and will be issued in a few days. The work comprises 850 pages, and includes over 300 illustrations. Special copies, bound in buckram, will be on sale at the offices of the Royal Institute, at the price of 28s. net.

COUNT PLUNKETT [*Hon. A.*] has for the second time been appointed a Vice-President of the Royal Irish Academy.

ALLIED SOCIETIES.

Leeds and Yorkshire Architectural Society. At a General Meeting of this Society, held on the 9th March, when the President, Mr. Sydney D. Kitson, F.S.A. [F.], occupied the chair, Mr. W. H. Ward [A.] read a paper on "The Renaissance Church Architecture of the Sixteenth Century in France." It was a commonplace, he said, that the history of architecture was in most countries and ages the history of religious architecture. In the Middle Ages if church architecture were eliminated nothing coherent, or indeed very important, would be left. But at the time of the Renaissance, Western Europe had largely outgrown the tutelage of the Church, the idea of nationality was developing, and in England, Spain, and France the focus of national life was becoming a strong centralised monarchy. The architectural expression of this state of affairs was to be found, therefore, in secular building, and more particularly in the dwellings of the Sovereign and his Court. The architecture of France in the sixteenth century was essentially an architecture of châteaux, of the pleasure-houses of a still half-feudal aristocracy. Thus, it was much more difficult to present a picture of church architecture of this period than of contemporary secular architecture, and excepting a short list of approximately complete buildings, a history of the style must be compiled chiefly from additions and embellishments to Gothic churches—here a chapel, there a transept, elsewhere a vault or a portal, a tomb, a screen, or a reredos. St. Eustache, Paris, begun in 1532, was the largest and completest Renaissance church of the century in France, and although practically identical in plan with Notre-Dame, it was designed, as a whole, from the first as a Renaissance building, its Gothic features being clothed with detail inspired from Italian sources. The lecturer broadly analysed and compared the various parts of this church with contemporary examples elsewhere, and by means of a series of some sixty slides traced the gradual spread of Renaissance ideas, first in the detail and later in the general design, over the ecclesiastical architecture of France. On the motion of Mr. W. H. Thorp [F.] a hearty vote of thanks was accorded Mr. Ward for his paper.

Glasgow Institute of Architects.—At a recent meeting of this Institute Mr. W. T. Oldrieve [F.], of H.M. Board of Works, Edinburgh, read a paper entitled "Glasgow Cathedral Roof Restoration: its Necessity, Principles, and Methods." Mr. Oldrieve said that many and various had been the definitions of "restorations" as applied to architectural works, and monstrous had been sometimes the results. In many cases original work of great merit was cut away or mutilated to make room for modern work devoid of character. Such a restoration was perpetrated probably about 1735, when the original design of the roof of Glasgow Cathedral was deliberately obliterated by the simple process of hacking away the oak moulded ribs, carved work, and panel boarding in order to substitute the plaster ceiling. The term "restoration" he applied to the present endeavour to ascertain what was the original design; and, so far as they could, to restore it. Mr. Oldrieve outlined the principles upon which the scheme of restoration is based, and described the methods by which these principles are to be applied. He said the principle upon which the new roof had been designed had been to ascertain from a very careful examination of the remains of

the old roof every detail which would throw light upon the original work, and to endeavour to follow the guidance thus obtained. Upon the naked timbers being exposed by the removal of the plaster ceiling, diagrams, sketches, and photographs were prepared, and fragments of details which would help to elucidate the problem were carefully noted, all peg-holes being marked and plotted in their correct positions. That originally there was internal boarding was clearly proved because fragments of the actual oak boarding and grooves were found upon some of the principal rafters. One fragment only was found to indicate the character of the moulded principal rafters, and it was carefully measured and drawn full size. From this fragment it was possible to construct the contour of the original mouldings. The greatest surprise of all was to find that the original rafters had been shaped so as to form a trefoil or cusped roof. When they at first examined the roof from the interior space near the ridge it was only possible by the light of a lantern to look down between the outer boarding and the plaster ceiling, and in one or two instances to crawl down into a very limited space so far as anyone could reach. It did not occur to anyone that the uneven shaped timbers were all carefully shaped in order to form the cusped design which was a most unusual, if not unique, form for trussed-rafter type of roof to take in a church of large dimensions. In carrying out the work, firms of high standing as modellers and carvers were invited to submit sketch models and tenders, the result being that the work had been divided between Glasgow and Edinburgh firms. Mr. Oldrieve described the arrangement of the subjects of the roof carvings, and said the leading idea along the ridge from west to east was to be the life of Christ. The choir would have richer carving, not only having bosses at the intersections of the moulded ribs, but angel figures over the main wall shafts with shields bearing the arms of the bishops or other church dignitaries who had had most to do with the cathedral. Intermediately at the wallhead would be shields bearing the Royal arms and crowns of the kings most intimately connected with the cathedral. It was hoped that before the work was completed, means might be found to illuminate heraldically all the shields, and to gild the initial letters and dates, so as to give interest both historically and artistically. So far as purely constructional design was concerned, the object aimed at had been stability; first by relieving the main walls of outward thrust, and then by providing longitudinal rigidity.

MINUTES. X.

At a Special General Meeting summoned by the Council under By-law 65, and held Monday, 20th March 1911, at 8 p.m.—the President, Mr. Leonard Stokes, in the Chair; of those present the names of 23 Fellows (including 14 members of the Council) and 21 Associates entered in the attendance-book:

The Secretary announced that Mr. Edgar Wood [Associate, elected 1885] was recommended by the Council for election to Fellowship.

The Chairman, having reminded the Meeting that the period for electing Licentiates expired on the 23rd March, moved that the Council be authorised under Clause 1 of the Supplemental Charter to continue to elect members of that class until the 31st December

1911, and briefly stated the Council's reasons for proposing the extension.

Mr. A. W. S. Cross [F.] seconded the resolution.

Mr. J. Nixon Horsfield [A.], seconded by Mr. George Hubbard, F.S.A. [F.], moved as an amendment that the time be extended till the 23rd March 1913.

A suggestion by Mr. G. A. T. Middleton [A.] to extend the period until the end of June 1912 having been accepted by the mover and seconder of the amendment, the proposal was put to the Meeting, and upon a show of hands declared carried—32 voting in its favour, 9 against.

The amendment being put as the substantive motion, it was by the same majority

RESOLVED, that under Clause 1 of the Supplemental Charter of 1908 the Council be authorised to continue to elect Licentiates of the Institute until the end of June 1912.

The Chairman having announced that the Resolution would be brought before the General Body for confirmation on the 10th April, the proceedings closed and the Meeting separated at 8.50 p.m.

At the Eleventh General Meeting (Business) of the Session 1910-11 held Monday, 27th March 1911, at 8 p.m.—the President, Mr. Leonard Stokes, in the Chair; of those present the names of 17 Fellows (including 10 members of the Council), 14 Associates (including 1 member of the Council), and 4 Licentiates entered in the attendance-book—the Minutes of the Special and Ordinary General Meetings held Monday 13th March, having been published in the JOURNAL, were taken as read and confirmed.

The following Licentiates attending for the first time since their election were formally admitted by the President—viz., Thomas Millwood Wilson and Frederick Arthur Cox.

On the motion of the Chairman it was unanimously **RESOLVED**, that this Meeting, summoned in accordance with Clause 22 of the Charter, hereby confirms the Resolution passed at the Special General Meeting of the 13th March—viz., "That the Council be authorised to arrange with the Bankers of the Institute for an overdraft of any sum not exceeding £7,000, with interest at the rate of 4½ per cent. on the amount of the overdraft for the time being; and that the Council be authorised to charge such property of the Institute as they may think fit for the purpose of giving security for the said overdraft."

The following candidates for membership were elected by show of hands under By-law 10, viz.:—

As FELLOWS (3).

LUCAS : Thomas Geoffrey.

MITCHELL-WITHERS : John Brightmore (Sheffield).

WATKINS : William Henry (Bristol).

As ASSOCIATES (53).

ADAM : Alexander [S. 1907] (Glasgow).

BARNISH : Leonard [S. 1903] (Liverpool).

BECKETT : Richard Thomas [Qualified 1890] (Chester).

BESWICK : William [S. 1908] (Chester).

BIRKETT : Stanley [S. 1905] (Manchester).

BUNCE : Henry Edgar [S. 1908].

BUTT : Charles Frederick [S. 1908].

CHAUNDLER : James Hubert [S. 1905].

CHAUNDLER : James Herbert [S. 1905].

CLOUX : Frank Louis Whitmarsh [S. 1906].

COATES : William Victor [S. 1908] (Grimsby).

COCKRILL : Kenneth Arthur [S. 1908] (Gorleston). COOMBS : Leslie Douglas [Special Examination] (Dunedin), N.Z.

CRAUFORD : William Harold [S. 1907].

DRYSDALE : George [Special Examination].

EVANS : Thomas Glynn [S. 1908] (Liverpool).

GLANFIELD : Ernest Budge [Special Examination].

HALL : Edwin Stanley, M.A. Oxon [S. 1907].

HATHAWAY : Percy William [Special Examination] (Rochdale).

HETT : Leonard Keir [S. 1909].

HIGGINS : William Thomas [S. 1906] (Stony Stratford).

HODGES : Claude Vivian [S. 1905] (West Bromwich).

HUGHES : Thomas Harold [S. 1909] (Aberdeen).

HULBERT : Francis Seymour, B.A. Cantab [S. 1909].

JONES : Cyril Montagu [S. 1906].

KIPPS : Percy Kingsford [S. 1906].

LODGE : Thomas Arthur, Jun. [S. 1909].

LYON : Maurice, B.A. [S. 1907].

MANSFIELD : Leslie [S. 1908].

MARTIN : John Gray [S. 1906] (Oldham).

MATHESON : Kenneth William [S. 1904].

MATTHEWS : Bernard Frank [S. 1909] (Southsea).

MOORE : Ernest Josiah Edwards [S. 1906] (Cardiff).

MUNT : Francis Edwin Spencer [S. 1906].

PEASCOD : Joseph [Special Examination].

PYWELL : William Jackson [S. 1907]. (Brighton).

ROBERTSON : Norris Bathgate [S. 1908] (Leicester).

SCHOFIELD : John Frank [S. 1905].

SHANKS : Norman Fraser [S. 1907] (Manchester).

SLATER : John Alan, M.A. Cantab, [S. 1908].

SMITH : Frank William [S. 1908] (Newark-on-Trent).

SUTTON : Cecil Alfred Leonard [S. 1909] (Notts.).

TANNER : Edwin John [S. 1909].

THOMPSON : Charles William Ward [Special Examination] (Chatham).

TUGWELL : Sydney [Special Examination] (Bournemouth).

WALKER : Marshall Eyre [S. 1907].

WELCH : Herbert Arthur [S. 1907].

WELLBURN : George Taylor [Special Examination] (Redcar, Yorks.).

WHEATLEY : Joseph Horace Lynelgam [S. 1906] (Petersfield).

WILSON : Herbert John [S. 1905] (Peterborough).

WINCH : Arthur [S. 1909] (Leeds).

WRIGHT : Edward Leslie [S. 1906] (Cardiff).

Referring to resolutions on the agenda in the name of Mr. T. Fredk. Pennington [A.] condemning the action of the assessors in the Gidea Park Town Planning Competition, the President read a report of the Competitions Committee, to whom the matter had been referred, stating that they were of opinion that everything possible had been done by the assessors and promoters to meet Mr. Pennington's case, and that he had no reasonable cause of complaint.

Mr. Pennington then addressed the Meeting, but his resolutions finding no seconder, the next business was proceeded with.

The Chairman announced that Mr. R. Anning Bell's Paper on "Coloured Relief as Decoration" had been postponed from the 10th April to the 22nd May, and Mr. Lawrence Weaver's Paper on Wren's *Parentalia* from the 22nd May to the 26th June.

The proceedings then closed, and the Meeting separated at 8.35.

